

THE ILLUSTRATED LONDON NEWS.

CHRISTMAS PRESENTS NUMBER

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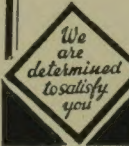
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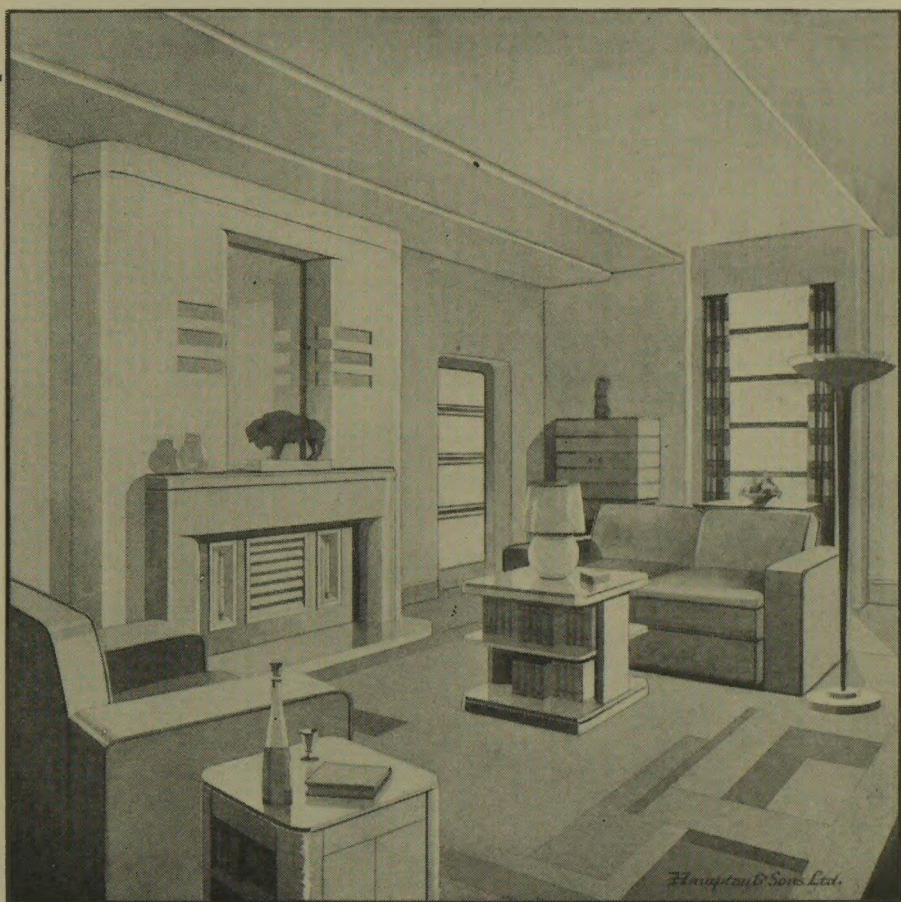


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● The Interior illustrated is a typical Modern treatment of a Lounge. The walls can be veneered or enamelled, the lighting is indirect from lamps concealed in the stepped ceiling and over the mantelpiece. A hand tufted carpet, and curtains of "Old Folk Weave." Fabric complete the scheme. Sycamore and Walnut are the woods used for the Furniture, the Settee and Easy Chair being covered with Hide

CHRISTMAS NEEDS.

THE blind children depicted in the appeal of the National Institute for the Blind are examples of that courage which we have learned to associate with the blind—courage so inspiring that in its presence one forgets for the moment the tragedy of perpetual darkness. There are three of these Sunshine Homes for Blind Babies, at East Grinstead, Southport, and Leamington. Chorleywood College for Girls and Worcester College for Boys are equipped with special apparatus for teaching the blind, to whom the ordinary methods of text-book and blackboard would be useless. On leaving school, some pursue a University career, others with the right aptitude are trained by the Institute in massage and set up in practice. Some take up stenography, typewriting, telephone exchange work, knitting, weaving, cigarette-making, basket-work, upholstery, carpentering, soap-making, and so take their place as useful citizens. That is the great purpose of the Institute—to help the blind to help themselves. Donations should be sent to the Secretary General, National Institute for the Blind, 224, Great Portland Street, London, W.1.

The Waifs and Strays Society does really good work amongst the destitute. An unemployed labourer with his four motherless children was turned out of his few poor rooms, and in desperate need turned to the Society for help. He secured the happiness of knowing that his children would be well cared for. This is only one of the many cases the Society has helped. All the children are trained to earn their own living; the girls learn dressmaking, laundry, and domestic work, and the boys are taught printing, carpentry, gardening, tailoring, etc. Nearly 500 of the children in the Society's Homes are crippled, suffering from rickets, infantile paralysis, etc., and special Hospital Homes are provided for them where they are made straight and strong by sun-ray and expert surgical treatment. No destitute child who comes to the Society is ever turned away. Contributions towards this great work will be most gratefully received by the Secretary, Waifs and Strays Society, Old Town Hall, Kennington, S.E.11.

Beyond the northern fringes of Central London there is a hospital called the Royal Northern. It stands in a district peopled only by the poor and the very poor. To a million people living within the area of 70 square miles which it serves, it is not merely a hospital, it is *the* Hospital. The Royal Northern Hospital needs £350,000 for re-equipment,

for maintenance, for the re-opening of forty-three beds now closed, for a thousand and one daily wants. Sixty-five thousand pounds will pay off the Maintenance Debt; £10,000 provide a new Bacteriological Department; £5000 will name a ward; £2200 re-equip the Operating Theatre; we can endow a bed for £750, and for lesser sums we can pay yearly egg and coal bills, provide nurses' accommodation, and treat out-patients. No sum is too large or too small for the needs it must meet, and go on meeting, as long as human beings continue to suffer from mental and bodily ills. If you would like further details of the hospital's more urgent requirements, write for the Illustrated Appeal Booklet to the Secretary, Royal Northern Hospital, Holloway, N.7.

As Christmas is essentially the Children's Festival, there can be no finer way of celebrating it than by helping to bring joy into the lives of needy little folk who have fallen upon evil times. Barnardo's always care for over 8000 boys and girls, and despite the size of their family, they never say "No" to any newcomer in search of their aid. As a matter of fact, something like five boys and girls are received into the Homes every day in the year, and for most of them this coming Christmas will be their first taste of real happiness. For the small sum of 10s. a child can be fed for a fortnight at the Christmas Season; or for those of larger means, £500 will endow a bed. A little self-denial on behalf of the world's biggest family will leave no room for vain regrets. Cheques, etc., should be crossed, made payable to Dr. Barnardo's Homes, and forwarded to 92, Barnardo House, Stepney Causeway, London, E.1.

Westminster Hospital is being moved to a new site on either side of St. John's Gardens, on the south side of Westminster Abbey, as the existing century-old building is too small and cannot be enlarged. The new building will provide space, light and quiet, and special features include noise-proof construction, no waiting for out-patients, a covered roadway giving access to all departments, and a new ward system. The cost is £850,000 and £250,000 remains to be found. The new hospital will have at its doors a great industrial population on either side of the Thames and will also be able to provide special treatment for those who come from all parts of London and the country. The hospital is appealing for the means to complete this great advance in hospital treatment, which is all the more urgent because the old buildings must be evacuated by the end of 1938. Contributions will be most gratefully received by the Hon. Treasurers, Westminster Hospital, London, S.W.1.

WAIFS & STRAYS

SOCIETY



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BOYS GIRLS
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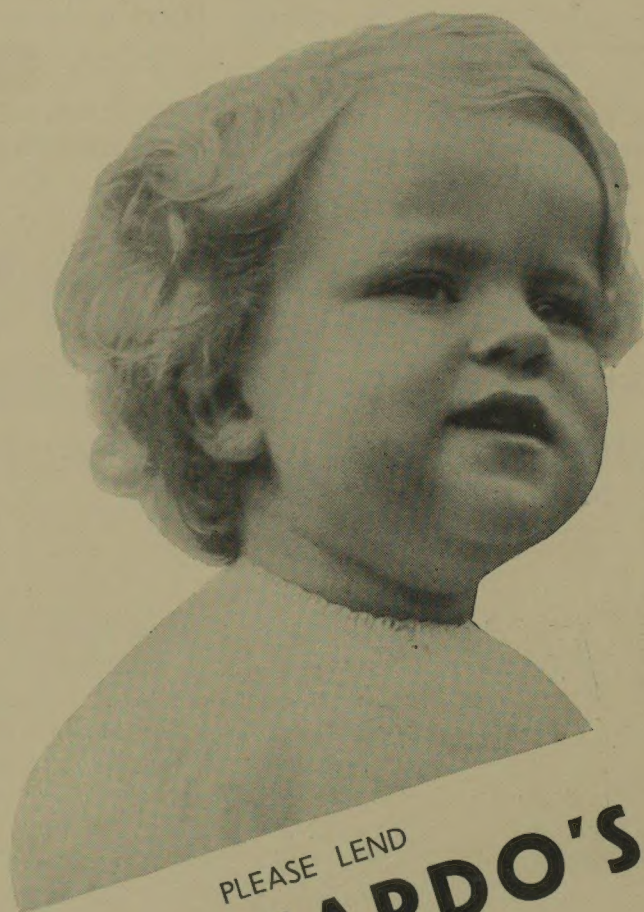
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*Any help gratefully received by the Secretary,
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JOY TO AT LEAST ONE
LITTLE ONE.

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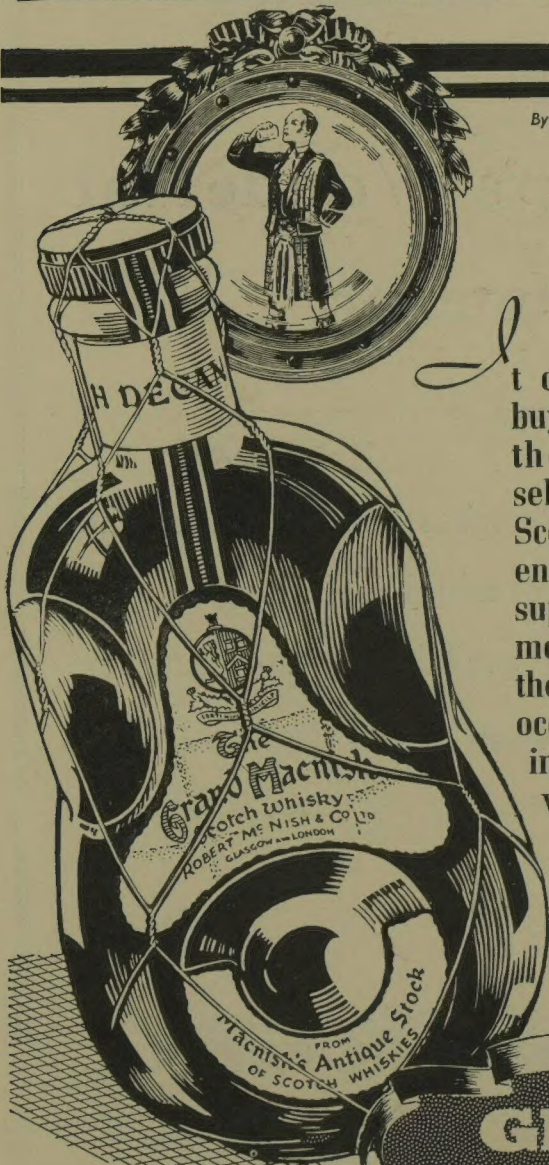
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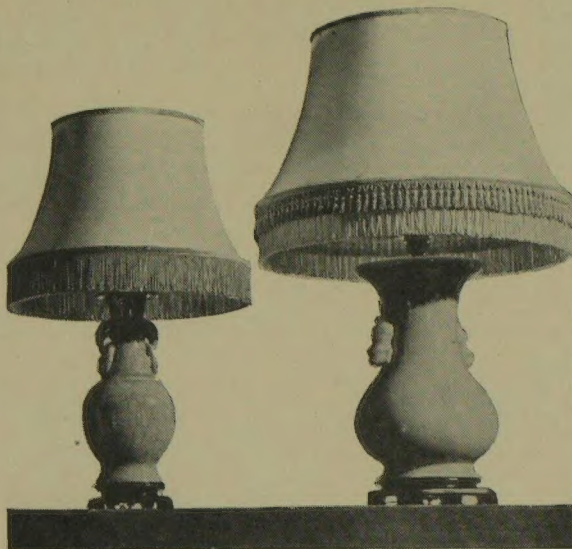
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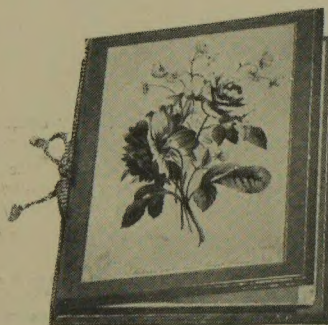
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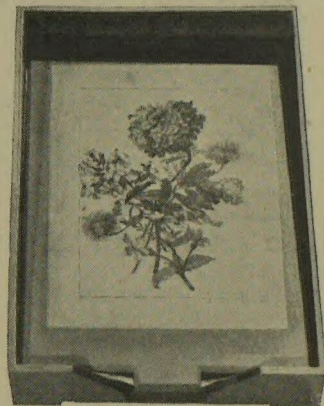
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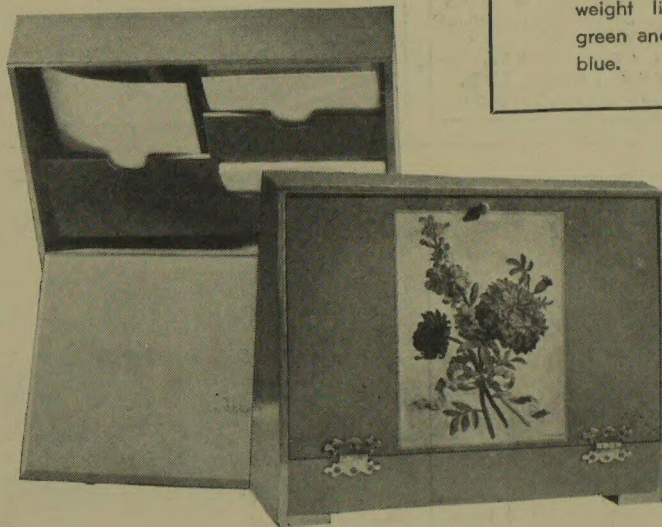
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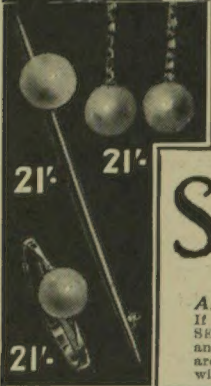
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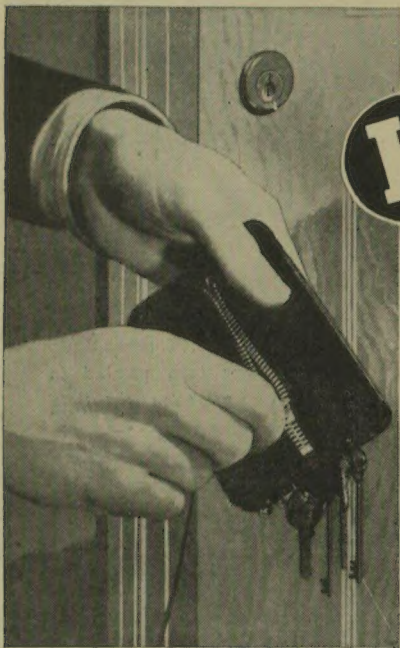
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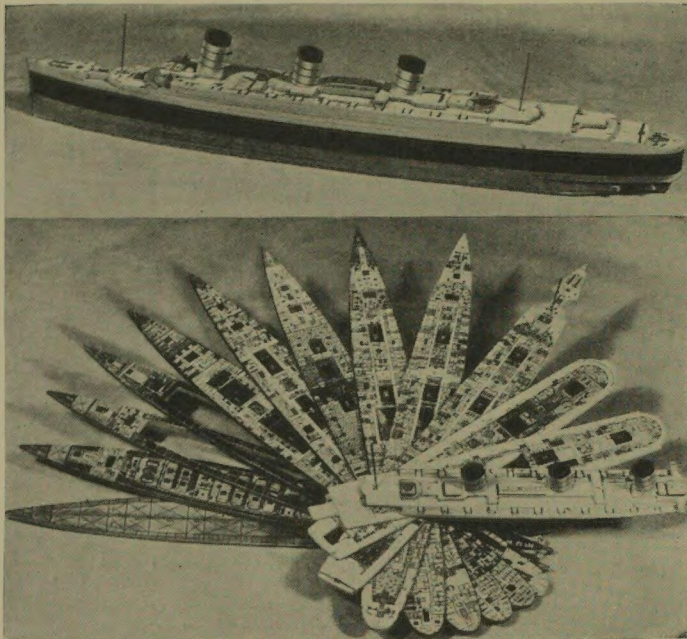
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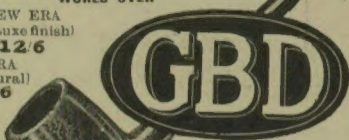
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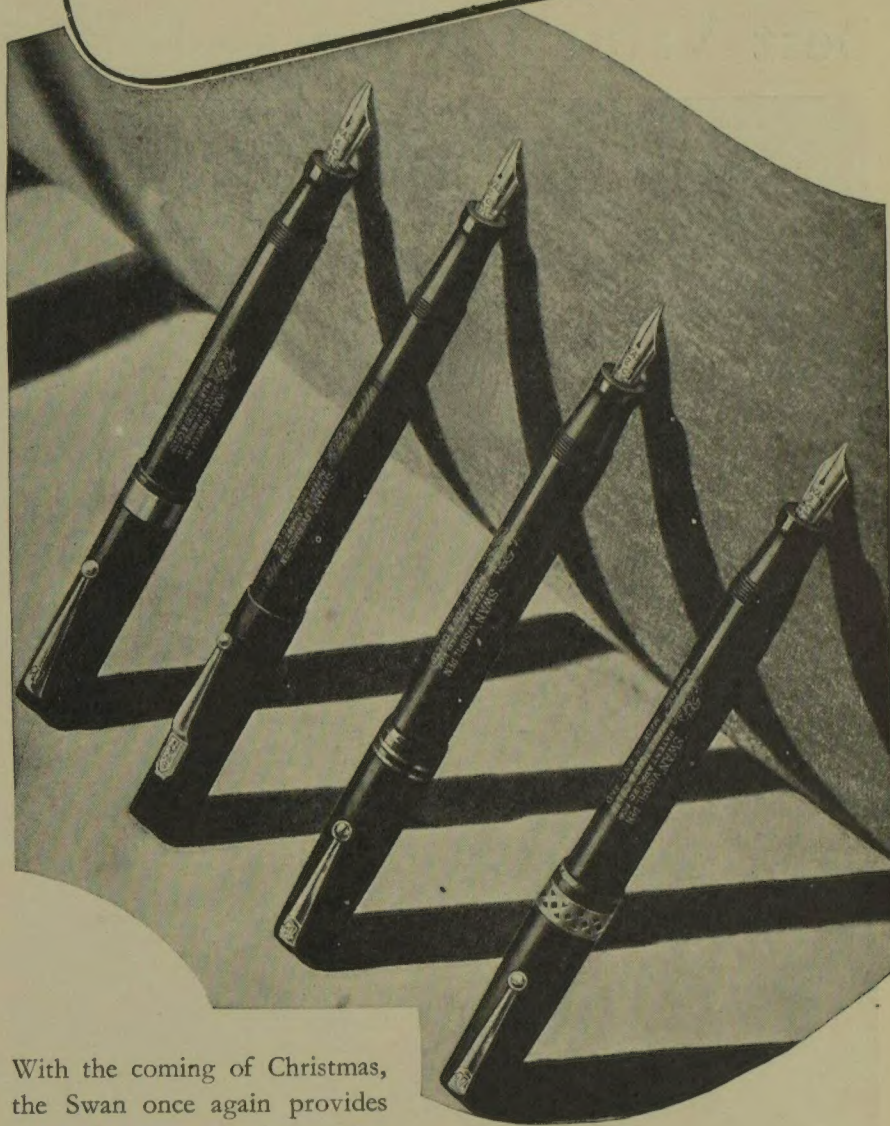
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SATURDAY, NOVEMBER 28, 1936.



"SOMETHING SHOULD BE DONE": THE KING DISTRESSED BY A SCENE OF DESOLATION AT THE ABANDONED DOWLAIS STEEL WORKS—A POIGNANT MOMENT DURING HIS MAJESTY'S TOUR OF SOUTH WALES.

During the King's tour of distressed areas in and near South Wales, illustrated in six pages of this number, a dramatic moment came when he arrived at the Dowlais Steel Works, closed some years ago, and saw the desolate scene. They were the birthplace of the Bessemer process, and once employed 9000 men; now

there are only 30. Demolition had begun, for the site was being cleared for an occupational centre. This visit, not officially planned, was made at his Majesty's express wish. He was deeply impressed. "These works," he said, "brought all these people here. Something should be done to get them at work again."

THE KING SEES GREAT STEEL WORKS NOW DERELICT: THE

DRAWN BY OUR SPECIAL ARTIST



LOYALTY AMID THE RUINS OF A ONCE FLOURISHING HIVE OF INDUSTRY THAT EMPLOYED AS HE GAZED, DEEPLY MOVED, ON THE DESOLATE SCENE AT

As we note under the photograph on our front page, taken at the same spot, the King's arrival at the once famous Dowlais Steel Works, now being demolished, provided the most dramatic moment of his visit to South Wales on November 18, the first day of his two-days tour of depressed districts in that area. He had expressed a special wish to see Dowlais, which had not been included in the official programme. The scene that met his eyes was one of utter desolation. The huge blast-furnaces, 80 ft. high, stood there

rusty and grim and cold. The ground was overgrown with weeds and grass, while masses of twisted metal and piles of bricks showed that demolition had begun, for the site is being cleared, by several thousand unemployed men, for the construction of an occupational centre. Near the entrance was a group of elderly workmen who had been among the thousands formerly employed there at a time when the works were turning out some of the finest steel in the world. They were singing Welsh hymns, and when his

MOST DRAMATIC MOMENT OF HIS TOUR IN SOUTH WALES.

STEVEN SPURRIER, R.B.A.



9,000 MEN: CHEERS FOR THE KING (THE LEFT-HAND FIGURE IN THE GROUP ON THE RIGHT) THE DOWLAIS STEEL WORKS, NOW IN COURSE OF DEMOLITION.

Majesty appeared they gave him a rousing cheer and sang "God Save the King." Among the ruins floated a Union Jack. The King bowed in response and walked forward to the middle of the works, gazing, deeply moved, at these forlorn relics of departed prosperity. He talked earnestly with those about him who knew the history of the place. As a report in "The Western Mail and South Wales News" stated: "He learnt the historical importance of Dowlais as the birthplace of the Bessemer process, of the world fame that

the works had won, and how from employing 9000 men in their good days the works now had 30 workmen engaged on a special process in one small shed. It was then that the King said: "These works brought all these people here. Something should be done to get them at work again." . . . That sentence, spoken by the King in the shadow of the derelict Dowlais iron and steel works, was the keynote of the sixty miles royal tour in Glamorgan . . . The Dowlais incident stands out most vividly."



By ARTHUR BRYANT.

IT is one of the sources of strength of the English—a practical, very successful, but by no means intellectual people—that they never seem able to think of more than one thing at once. Concentration is power. But it is also at times one of their most dangerous weaknesses. For not only do they tend to become absorbed in the idea of the moment, but they are apt to lose all interest in an old idea as soon as a new one has taken its place. This seems to many both heartless and perfidious. Thus in the eighteen-nineties the intellectual fashion of England was strongly imperialistic, while in the early nineteen-hundreds it was almost as strongly "Little England." Each idea for the time being dominated the public consciousness to the almost complete exclusion of the other. It is this uncritical and rather childlike attitude of mind that lays this country open to charges of perfidy and hypocrisy. Yet foreigners, though apparently amply justified in their strictures, are wrong when they see in our bewildering changes of front—our cold indifference to-day to what we were obsessed with yesterday—a mere treacherous Machiavellianism. Shakespeare understood our national character better when he wrote that it was ever the fault of the English when they had a good thing to make too much of it. They make so much of it that for the time being they can make nothing of anything else. Having only one idea in their heads at a time, they are forced to ride it to death.

This has been curiously borne out by the British attitude to the questions of peace and war during the past eighteen years. After the first fit of lassitude and weariness following the Armistice had worn off, the people of this country developed a strong and even passionate feeling against war. Not only was war regarded as utterly wasteful, cruel and horrible, which it certainly is, but it was actually dismissed as unthinkable. Nothing so appalling and disgusting could ever happen again; the unclean thing was banished from British thoughts by a large and Podsnapian sweep of the hand. Accordingly, we based our whole policy, both foreign and domestic, on the pleasant assumption that war simply could not occur. With an almost indecent haste we divested ourselves of the protective machinery of defence which it had taken many years of effort and self-denial to create. We cut down our Navy to the lowest point it had known since the seventeenth century, and this despite the fact that we were dependent (as we had not been in the seventeenth century) for three-quarters of our food supplies on the security of our trade routes. We mortgaged our future income to the hilt on vast and accumulating schemes of internal social amelioration, without giving the slightest thought to the possibility that we might one day have to find from somewhere the wherewithal to repair our depleted defences. In other words, we calmly undressed in the middle of the day, and threw away our clothes under the assumption that it was already dark and time for bed. And in due course of time we found that we had made a mistake.

Accordingly the past year has seen a complete change in our attitude. The sad tale of Abyssinia, and the still sadder one of Britain's part in the affairs of that unhappy country, taught us what all the world but we had long perceived. This planet was not, after all, a garden suburb inhabited by mild and rational beings of an altruistic and debating turn of mind, but a jungle dominated by ravening wolves and tigers. Immediately we began to prepare for war. Taxation, already at straining point, was increased, a

All this might be laughable if it were not so dangerous. For nothing is more likely to bring about war than to talk as if it were certain to happen. No sane man, with a proper sense of present realities, would deny that it is desirable that we in this country should put our vital and long-neglected defences in order—above all that we should restore to its ancient state of preparedness and power that great guarantor of the world's peace, the British Navy. But it is quite possible to do this without talking as if war

were inevitable and constantly mentioning certain Powers as the objects of our warlike efforts. This is asking for trouble. If my neighbour sees me practising boxing in my back yard, he is certainly less likely to attack me. But if I punctuate my pugilistic activities with loud and public references to the fate that will attend him if he should have the impudence to invade my borders, he is more than likely, if he is a proud man, sooner or later to do so. In fact, it may very well become a point of pride with him to attack me, particularly if he happens to be stronger than I am. It is stretching the forbearance and decency in human nature too far.

Even many intelligent and well-educated Englishmen seem to be falling into this unreasoning belief in the inevitability of another war on the same lines as the last. A few days ago, in an otherwise admirable letter in a great London newspaper, one of the most intelligent of all solemnly and publicly wrote about the danger of General Goering establishing himself, his S.S. and his S.A. at No. 10, Downing Street, as if this were the certain and undeniable intent of that somewhat picturesque Continental statesman. Had the writer been a member of a nation which was the daily object of General Goering's threats and strictures—a Jew, for instance—his attitude would have been reasonable enough. But, since, to the best of my knowledge, General Goering has never made the slightest threat to establish himself and his auxiliaries in this historic English house, a remark of that kind could have no other effect than to embitter relations between two nations which, if the peace of Europe is to be preserved, must between them find a way to be friends. For let us be under no delusions about the matter: another European war between combatants as stubborn and manly as those who fought the last can only end in one thing, and that the final destruction of our ancient and traditional civilisation,

and with it, for many centuries to come, of human liberty, culture, and progress. If our efforts to set our defences in order are to be directed only to this deplorable end, they will indeed have been in vain. That is why the greatest service which an Englishman can do at the present time, both for his own country and the world at large, is to preserve his sense of balance. For, as the chosen leader of our democracy has so truly put it, if we again allow this Europe of ours to be an arena of war from one end to another, while we are still finding and burying the bodies of those who were killed twenty years ago, our civilisation will deserve to perish.



THE COLOURED PRESENTATION PLATE GIVEN WITH THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS": "GOOD COMPANIONS."—FROM THE PAINTING, "JAMES ALEXANDER SIMPSON WHEN A BOY," BY ARTHUR WILLIAM DEVIS.

This delightful child picture by Arthur William Devis (1763-1822) fetched 3600 guineas at Christie's this summer. It forms the Presentation Plate in full colours (14 in. by 20 in. over-all) in the Christmas Number of "The Illustrated London News" now on sale. This charming reproduction is but one of the many excellent features. Included in the issue are, for example, "A Spy in the Camp: An incident of the 'Forty-five,'" from the painting by John Seymour Lucas, R.A., R.I.; "When Winters Were White: Christmas as the Masters Saw It"; "A Nautical Enthusiast," by A. D. McCormick, R.I.; "Legends of the Flowers," told and illustrated by Muriel Broderick; "Christmas at Dingley Dell," a double-page in colours by Frank Reynolds, R.I.; and stories by Marguerite Steen, Bechhofer Roberts, Norah Cotterill, Agnes Grozier Herbertson, Sybil Bolitho and Cen Fearmley, and W. Townend.

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new Minister was appointed for co-ordinating the efforts of our belligerent forces, and the word Defence took the place of Disarmament as the most popular in the national dictionary. Suddenly the engines of the Ship of State were reversed, and the vessel was seen to be going full steam astern. To-day, many of us seem to have forgotten that peace and disarmament were ever objects of British policy. And the most curious thing of all is that the most fanatical among the apostles of Pacifism yesterday are to-day the most fanatical protagonists of a new war. Nor do they make the slightest attempt in their public utterances to conceal the objects of their enmity.

SEEN BY THE KING: UNEMPLOYED MEN CONSTRUCTING A SPORTS GROUND.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.D.A.



A GREAT WORK PERFORMED BY VOLUNTARY LABOUR OF UNEMPLOYED MEN IN MONMOUTHSHIRE: LEVELLING A MOUNTAIN-SIDE FOR THE CONSTRUCTION OF THE GLEBE SPORTS CLUB GROUND AT ABERTILLERY.

As shown in one of our photographs on page 954, the King talked to men engaged on the work here illustrated, on the second day (November 19) of his tour in the depressed areas of South Wales and Monmouthshire. The construction of the Glebe Sports Ground at Abertillery, by levelling a mountain-side, has involved the excavation of 50,000 tons of clay and rock. This enormous task has been carried out entirely by the voluntary labour of about forty unemployed men. To one of

them the King said: "How long will it take to complete the scheme?" and the reply was: "Another 18 months. We have been at it for three years." Most of the work has been done with pick and shovel and a few ancient "skips," and not until recently was a stratum of rock broken up with dynamite. The work was made more difficult by many little streams that had to be diverted. Now the turf is laid and a brick pavilion has been built, besides a wooden refreshment shed.

THE KING'S SYMPATHIES IN A DISTRESSED AREA: MANY-SIDED CONTACTS.



AN OCCASION THAT REMINDED THE KING OF A VALET IN HIS OWN SERVICE WHO HAD BEEN SIMILARLY TRAINED: HIS MAJESTY AT THE DOMESTIC TRAINING CENTRE FOR BOYS AT LLANFRECHFA, MONMOUTHSHIRE.



THE KING, UNDER AN ARCHWAY OF LEEKS, ASKS FOR SOME TO BE SENT TO HIM IN LONDON: THE WELSH EMBLEM USED AS A TRIBUTE OF WELCOME AT A CO-OPERATIVE FARM AT BOVERTON, GLAMORGAN.



AT PONTYPOOL, MONMOUTHSHIRE: THE KING SHAKING HANDS WITH SERGEANT-MAJOR J. H. WILLIAMS, V.C., OF THE SOUTH WALES BORDERERS, THE FIRST MAN IN THE ARMY TO RECEIVE FOUR DECORATIONS AT THE SAME TIME.



AT ABERTILLERY, MONMOUTHSHIRE: THE KING INSPECTING A SPORTS GROUND, ONE OF ABOUT THIRTY SIMILARLY MADE BY VOLUNTARY UNEMPLOYED LABOUR, AND TALKING TO SOME OF THE MEN.—(SEE DRAWING ON PAGE 953.)



THE KING MIXES CEMENT AT THE PENTREBACH TRAINING CENTRE, IN GLAMORGAN: A JOKE WITH SIR KINGSLEY WOOD, MINISTER OF HEALTH (LEFT), AND MR. ERNEST BROWN, MINISTER OF LABOUR (BEHIND HIS MAJESTY).



THE KING AT DINAS, IN THE RHONDDA VALLEY, SOUTH WALES: A ROYAL SMILE FOR THE CHILDREN, WHO SANG THE NATIONAL ANTHEM IN A NEW RECREATION GROUND CONSTRUCTED BY VOLUNTARY EFFORT.

During his tour of one of the distressed areas—South Wales and Monmouthshire—a visit of sympathy with the unemployed, the King met and talked with all sorts and conditions of men, and showed (in the words of Lord Plymouth) "his wonderful ability to make contact with people of all classes." At the Llanfrechfa domestic training centre for boys, his Majesty remarked: "It is a very good idea training these young fellows for work like this. I had a valet who had been trained in a similar place in Durham and he turned out extremely well." At the Boverton Co-operative Farm, the King entered the courtyard through an arch

constructed of leeks, and, turning with a smile to the manager, he said: "Well, you evidently can grow leeks. Please send me some to London. I like them." At Pontypool he inspected the British Legion, the Welsh Guards Old Comrades' Association, and the St. John Ambulance Brigade. Here he shook hands with Company Sergeant-Major J. H. Williams, South Wales Borderers, who won the Victoria Cross for gallantry at Péronne. The King was interested to learn that he was the first man in the Army to receive four decorations at the same time—the V.C., the Distinguished Conduct Medal, and the Military Medal, with bar.



THE KING WALKING THROUGH CHEERING CROWDS AT DINAS, DURING HIS TOUR OF SOUTH WALES: A STRIKING DEMONSTRATION OF HIS MAJESTY'S IMMENSE POPULARITY IN SPITE OF THE INDUSTRIAL DEPRESSION IN THE DISTRICT.



THE CARS CONTAINING THE KING AND HIS PARTY HELD UP BY AN ENTHUSIASTIC CROWD THAT PACKED THE STREETS OF MERTHYR: UNDIMINISHED LOYALTY IN A TOWN WHERE SIXTY PER CENT. OF THE POPULATION ARE SAID TO BE UNEMPLOYED.

The King received a wonderful welcome in South Wales, during his tour on November 18 and 19, for the people appreciated the motive of his visit—a deep compassion for the unemployed and a desire to ameliorate their condition. Everywhere he went there were demonstrations of affectionate loyalty, and the tour was

a personal triumph. At Dinas, for example, the mountain slopes on each side of the valley were packed closely with people. Union Jacks flew everywhere, and the children sang "God Save the King." At Merthyr, in the Employment Exchange, a voice called: "It's work we want, your Majesty," and the King nodded assent.

NEW LEAVES FROM "THE GOLDEN BOUGH."

BEING AN APPRECIATION OF

"AFTERMATH": By SIR JAMES G. FRAZER, O.M.*

(PUBLISHED BY MACMILLAN.)

THE twelfth and final volume (1915) of "The Golden Bough" consisted of bibliography and index—ample material for one substantial tome, the whole work being so huge. The present volume is a comprehensive supplement of notes and additional evidence, culled from the venerable author's indefatigable researches, concerning topics which are discussed in one part or other of "The Golden Bough." The form is somewhat awkward, though there was probably no alternative to it. The ideal course would have been to incorporate this supplementary matter in the principal work, either in the text itself, or in the form of notes. It can readily be appreciated, however, that there might be great technical difficulties in the way of altering to this extent a work on so grand a scale as "The Golden Bough." A separate volume was therefore the only practical expedient. It remains for the student of "The Golden Bough" to make, throughout the parent work, his own references to the new matter—a task easily performed by those who feel that there is still room for riches in the treasure-house of Sir James Frazer's learning.

A question does arise, however, whether riches in such a case may not run to superabundance. If "The Golden Bough," considered as a whole, has a fault, it is that it is already overloaded with illustrative examples. Is there any great gain in adding to them so copiously, especially when most of them are concerned with points and principles which Sir James Frazer has established, with his own peculiar authority, beyond controversy? Do we, for instance, need six pages of examples from different tribes of Africa and New Guinea, to convince us that "among primitive peoples who practise agriculture the common rule is that men do the hard work of clearing the land for cultivation, while the lighter tasks of tillage, sowing, planting, and harvesting fall to the women"? None of the new evidence is uninteresting in itself, though the form in which it is here collected inevitably leads to monotony of presentation; the only question is whether a case already so firmly established needs unlimited corroboration. There is such a thing as gilding refined gold, even in boughs.

On the other hand, it is a high tribute to the solidity of Sir James Frazer's conclusions that, with all the new evidence which has accumulated since "The Golden Bough" was begun forty-five years ago, he has not felt it necessary to revise any of his principal theories, which have had such a powerful influence on the development of modern anthropology. Several suggestions which were formerly advanced somewhat tentatively have received striking confirmation from the later researches of anthropologists. Thus in Part III. of "The Golden Bough" ("The Dying God"), the author discussed "the mysterious rule of the priesthood of Diana at Nemi, which obliged every priest, the King of the Wood as he was called, to be slain in single combat by his successor in office." It was suggested that this was an offshoot of a widespread custom by which the king, as incarnate god and chief magician, was killed if he showed any failure of his bodily or mental faculties, "because such failure is believed to entail the failure of the rain and the crops which are thought to be inseparably bound up with the divine life of the king." A great deal of new evidence, particularly from tribes of Northern and Southern Nigeria, has been collected of recent years concerning the elaborate ritual of this royal martyrdom. Among the Jukuns of Northern Nigeria kings were formerly allowed to reign only for two years, and were then slain and buried with great ceremonial. Where this practice is forbidden under British rule, a bloodless compromise is

effected: the king, at the end of the customary term of office, "dies for himself," instead of being killed by his successor; but die he must, so that the fortunes of the tribe may be always identified with somebody fresh and vigorous. From the many new examples of this curious custom, Sir James Frazer concludes that "the institution of a priestly kingship with a tenure not unlike that of Nemi was widespread in Africa down to recent years." The variant of the custom, it is suggested, among the priests of Diana at Nemi was that the priest-king "was suffered to retain office so long as he could make good his title by defending himself against attack." Uneasy indeed, in such a system, lay the head that wore a crown!

Another matter of special interest is the amplification of a principle expounded in Part VII. of "The Golden Bough" ("Balder the Beautiful"). It is the notion of the "external soul," or "the popular custom of depositing the soul for safety in some external object, either

definitely committing himself to it—for the subject is extremely obscure, as every reader of "Totemism and Exogamy" will be aware.

Since the ground here covered is the whole vast and luxuriant area of "The Golden Bough," it is impossible to give any brief impression of the variety of topics treated in these notes and addenda. They range from dominant conceptions, such as sympathetic and contagious magic and the "perils of the soul," to details concerning the cult of Attis, the etymology of Dianus and Diana, persistent myths like that of the Fairy Wife, and innumerable institutions of magic which appear in all ages and all over the world. It is needless to say that, at every point, taboos are interwoven with the life of primitive man. After all the ingenuity which has been expended upon the study of taboos, they still remain, in great measure, mysterious. Some avoidances may be explained on the simple ground of deprivation or "mortification of the flesh"—for example,

the taboo, in many different circumstances, of sexual relationships. Some, no doubt, have purely prudential reasons, and a great many are based on the principle of crude analogy which lies at the base of all sympathetic or homeopathic magic—the fundamental fallacy of the primitive mind, namely, that "by imitating the desired effect, you can produce it": or, conversely, that by pretending that the feared effect will not happen, you can prevent it happening. But many common taboos seem incapable of explanation on any of these grounds. Why, for example, should iron be such a common object of avoidance? Why, in so many cases, should it be taboo to touch the earth or to see the sun? We can only guess that a great many taboos must be initiated in a purely arbitrary way, and persist by the sheer force of tradition and imitation. It is open to question, indeed, whether, throughout the whole domain of custom, anthropologists make sufficient allowance for the purely irrational element—a theme which is well developed in Gabriel Tarde's remarkable "Les Lois de l'Imitation."

The picture of evolving man, as shown by anthropology, is that of a hunted and haunted creature living between two dreadful worlds—a seen world peopled by forces of nature, largely malevolent, and pervaded by the influences of magic and sorcery, almost wholly malevolent; and an unseen world, peopled, with few exceptions, by spirits hostile, cunning, and relentless. Against this array of terrors, man builds a system of magic, which chiefly consists of child-like projections of himself into imaginary forms; if there is one principle which runs through all Sir James Frazer's great work, it is this incorrigible anthropomorphism of man as against the mysteries of nature. Since the majority of mankind, despite its proud claims, has not yet emerged from that primitive stage, there is a special solemnity in the valediction of a

great scholar's life-work, known throughout the world. "My writings . . . will live, if they live at all, as a picture or moving panorama of the vanished life of primitive man all over the world, from the Tropics to the Poles, groping and stumbling through the mists of ignorance and superstition in the eternal search after goodness and truth. When I first put pen to paper to write *The Golden Bough*, I had no conception of the magnitude of the voyage on which I was embarking; I thought only to explain a single rule of an ancient Italian priesthood. But insensibly I was led on, step by step, into surveying, as from some specular height, some Pisgah of the mind, a great part of the human race; I was beguiled, as by some subtle enchanter, into inditing what I cannot but regard as a dark, a tragic chronicle of human error and folly, of fruitless endeavour, wasted time and blighted hopes. At the best the chronicle may serve as a warning, as a sort of Ariadne's thread, to help the forlorn wayfarer to shun some of the snares and pitfalls into which his fellows have fallen before him in the labyrinth of life."

C. K. A.



EDINBURGH ACQUIRES A WORK BY A MASTER OF SPANISH FAME: "ST. JEROME," BY EL GRECO (1545-1614), BOUGHT FOR THE NATIONAL GALLERY OF SCOTLAND.

The National Gallery of Scotland, at Edinburgh, has just acquired this important example of the work of El Greco from Mr. Harris of the Spanish Gallery, in London. The picture was formerly in the collection of the Condes de Arcentales and the Marques de Santa Maria de la Sisa, and is reproduced in Mayer's monumental Catalogue of El Greco's work. It is a half-length figure of St. Jerome, showing the Saint holding a crucifix in his left hand. Before him lie a skull, an hour-glass, and a book, while a piece of crimson drapery plays an important part in the colour scheme. The design is broad, simple and characteristic of El Greco's style, and the colour is sharp and vigorous. Special interest attaches just now, of course, to the fate of El Greco's works in Spain during the Civil War. It was recently stated that the principal pictures in the Prado at Madrid, which contained many examples of his art, had been removed from the capital and carefully packed. On October 19 it was mentioned that some famous El Greco paintings in the church at Illescas had been transferred, "for safety," to Madrid! Toledo has long possessed a famous altar-piece by El Greco in the Cathedral and also many of his paintings in the Casa del Greco, a house (made into a memorial gallery) on the site of a building in which he lived and died.

temporarily or permanently." Since practically all primitive peoples believe that man has a dual personality—the visible body and the invisible soul, which is generally imagined as an intangible replica or miniature of the body—the supposed separation of the two personalities robs physical death of half its terrors. There is much evidence from different parts of Africa that the savage frequently endeavours in this way to "put his life in a hiding-place"—in a pot, or a basket, or a tree, or, very often, in an animal. Among the natives in the interior of the Gold Coast, "everyone has some animal which is a species of *alter ego*—not to be slain or eaten, an animal which is recognised as one's friend, one's brother. Most noteworthy of these animals is the crocodile, which is called by the Paga people their soul. The life of a man or woman is identical with that of his crocodile *alter ego*." Such kindred-animals at once suggest to every student of anthropology the problem of totemism; and it may well be that the key to that mysterious institution lies in this notion of partition of personality. Sir James Frazer seems to incline to that view, without

* "Aftermath": A Supplement to "The Golden Bough." By Sir James George Frazer, O.M., F.R.S., F.B.A., Fellow of Trinity College, Cambridge, Associate Member of the Institut de France. (Macmillan and Co.; 21s.)

THE "JAIME I."—THE GOVERNMENT'S CHIEF NAVAL WEAPON AGAINST FRANCO.



ON BOARD THE BIGGEST SPANISH GOVERNMENT BATTLESHIP ON THE MEDITERRANEAN COAST, WHERE GENERAL FRANCO DECLARED HIS INTENTION OF CUTTING OFF GOVERNMENT SUPPLIES: IN THE "JAIME I.," WHOSE CREW SHOT THEIR OFFICERS WHEN THE REVOLUTION BROKE OUT AND PUT THEMSELVES UNDER THE COMMAND OF A PETTY-OFFICER.

The naval side of the Spanish Civil War assumed particular importance on General Franco's decision to prevent the Government from importing war material through Barcelona, by bombardment of the port if necessary. But, at the time of writing, it certainly does not look as though General Franco has sufficient ships to stop his opponents receiving supplies through Barcelona, the cruisers "Republica," "Canarias" and "Cerverra" being the only big units available for immediate service in the Mediterranean. On the other hand, practically the entire Government fleet was

recently concentrated at Cartagena. It included the battleship "Jaime I.," which we illustrate on this page, and the cruisers "Libertad," "Cervantes" and "Mendez Nunez." The Government fleet would appear to be the stronger; but it is seriously handicapped by absence of officers. The "Jaime I." appears to be in a fairly efficient state, to judge by the above photographs, though the garb of the men is somewhat unconventional. After the rising, the ship was commanded by a petty-officer, and possibly still is. In August, her foc's'le was wrecked by a bomb.

THE FLIGHT OF A BULLET: AMAZING "SPARK" CINEMATOGRAPHY.



PHOTOGRAPHING A RIFLE BULLET TRAVELLING 984 YARDS PER SECOND (FASTER THAN SOUND) BY MEANS OF A SUPER SLOW-MOTION FILM CAMERA: MR. SCHARDIN STANDING BY THE RIFLE, WHICH IS CLAMPED TO A STAND.—SHOWING ALSO THE BATTERY OF SPARK-GAPS, THE CONDENSER WHICH COLLECTS THE ELECTRIC LIGHT, AND THE CAMERA WITH NINE LENSES.



THE SUPER SLOW-MOTION CINEMA APPARATUS, WHICH HAS A PICTURE FREQUENCY OF TEN MILLIONS PER SECOND: THE NINE LENSES OF THE CAMERA, WHICH PROJECT NINE SUCCESSIVE IMAGES ON TO A SENSITIVE PLATE—A METHOD WHICH GIVES A CINEMATOGRAPHIC SEQUENCE OF THE PHASES OF A MOVING PROJECTILE.

HIGH-SPEED photography has been very much simplified by a super slow-motion cinema apparatus which has been designed by Professor Cranz and Mr. Schardin. That a rifle bullet travelling faster than sound can be photographed as it passes a camera is indeed wonderful, but the simplicity of the apparatus required is equally remarkable. A rifle is clamped to a stand and then fired. The bullet passes between a battery of tubes serving as spark-gaps, which provide light by means of high-frequency electricity, and a condenser to collect the light. An arrangement at the muzzle of the rifle fires the electric sparks in sequence and their release commences just before the bullet enters the field of the camera's vision. The nine sparks released correspond with the nine lenses of the camera. The lenses project phases of the bullet's flight on to a plate measuring 7 by 5 in., and the result gives a cinematographic sequence of the moving bullet, which appears as a silhouette in the photographic print.

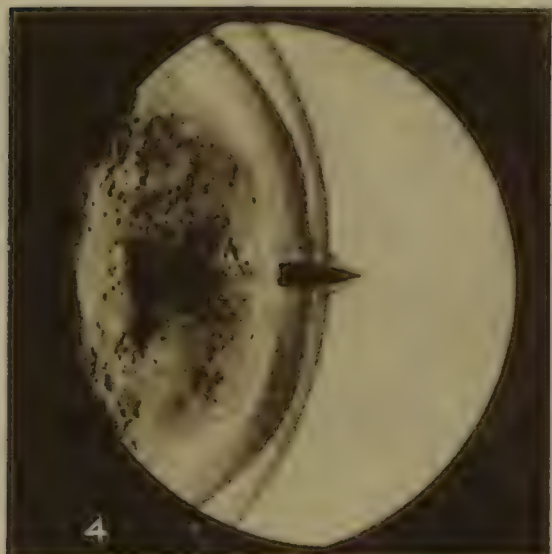


TWO OF THE NINE PAIRS OF METAL TUBES BETWEEN WHICH AN ELECTRIC SPARK OCCURS AT THE APPROPRIATE INSTANT: A SECTION OF THE ELECTRIC SPARKING APPARATUS.

MOVING FASTER THAN SOUND-WAVES: A BULLET PHOTOGRAPHED.



1. THE RIFLE HAS BEEN FIRED, BUT THE BULLET HAS NOT LEFT THE MUZZLE. 2. THE BULLET IS STILL INVISIBLE, BUT AIR, HEATED BY FRICTION, IS LEAVING THE BARREL. 3. THE BULLET APPEARS, TOGETHER WITH SOME POWDER-SMOKE; THE AIR HAS EXTENDED.



4. THE BULLET IS CLEAR OF THE MUZZLE. 5. THE BULLET PASSES THROUGH A CYLINDER AND THUS MAKES VISIBLE THE INTERRUPTION OF THE SOUND-WAVE FOLLOWING IT. 6. AFTER THE BULLET LEAVES THE CYLINDER A NEW SOUND-WAVE SHAPE BEGINS; SEEN IN THE REAR OF THE PROJECTILE.



7. A COPPER PLATE IS SHOT THROUGH. IT HAS NOT STARTED TO BUCKLE ALTHOUGH THE BULLET HAS ALREADY PERFORATED IT. 8. THE AIR, HEATED BY FRICTION, FORMS A WHIRLPOOL BEHIND THE BULLET. 9. THE REFLEX SOUND-WAVE FROM ANOTHER COPPER PLATE.



10. THE BULLET SLOWS DOWN—A FACT RECOGNISABLE BY THE HEAD WAVE BECOMING LESS CURVED AND TAKING ON A NEW SHAPE. 11. WITH ITS VELOCITY DROPPING, THE BULLET ENTERS A WOODEN PLANK. 12. WITH ITS VELOCITY SPENT, THE BULLET RESTS EMBEDDED IN THE WOOD.

DISCOVERIES IN A "HAUNTED CAVE."

THE FIRST SCIENTIFIC CLEARANCE OF THE CAVE OF TRAPEZA, NEAR THE LEGENDARY BIRTHPLACE OF ZEUS IN CRETE: A SITE (LOCALLY ASSOCIATED WITH A GHOST-GUARDED TREASURE) THAT YIELDED SPECIMENS OF CRAFTSMANSHIP IN THE 3RD MILLENNIUM B.C.

By J. D. S. PENDLEBURY, F.S.A., Field Director; formerly Curator at Knossos, and now Excavator for the Egypt Exploration Society. (See Illustrations opposite.)

NEARLY forty years ago D. G. Hogarth excavated the Dictæan Cave, the legendary birthplace of Zeus. The material which he found ranged from about 1700 B.C. down to about 700 B.C., and included fine specimens of Minoan art, as well as imported votive offerings from Egypt and other deposits which came down to the time when the western part of Crete rose to power and the birthplace of Zeus was transferred to the wild cave on Mount Ida. But in 1894 Sir Arthur Evans had, on his extensive travels through the island, investigated the cave which lies exactly opposite to the Dictæan Cave, facing it across the upland plain of Dictæ, to-day called Lasithi. Here he records the finding of late Greek pottery and also of fragments of gold leaf, which were later to be paralleled by the Early Minoan II. (c. 2600-2400 B.C.) finds of the island of Mokhlos.

This discovery of gold could only lead, in those lawless days, to the systematic plundering of the cave by the local peasants in the hopes of finding the hoard of treasure which, as elsewhere in Crete, is said to be haunted and guarded by three ghostly Arabs. This modern ransacking has overturned almost all the earth in the cave, and, when a further surface investigation was carried out a year ago by the present writer, so many fragments of pottery pertaining to an extremely early date were discovered on the surface that a scientific excavation seemed essential; the more so, in that no excavations had as yet brought to light any traces of an Early Bronze Age culture in this region. With the aid of a grant from the Craven Fund from Cambridge University, the complete clearance of the cave was possible: the writer was assisted by his wife and Miss Money-Coutts, as well as by Mr. Lavers, architect to the Egypt Exploration Society.

The cave lies some 250 feet above the upland plain of Lasithi; that is to say, about 2800 feet above sea-level. The name, Trapeza, means "a table," and is applied to the whole of the flat-topped hill on the south slopes of which the cave lies (Fig. 1). The cave itself is only 25 yards long, with a right-angled turn in the middle, and is never more than 9 or 10 feet broad. The whole hillside is a honeycomb of stalactites and stalagmites (Figs. 2 and 3), with the result that the excavation, even in the innermost section, was ventilated by small currents of fresh air. But even so, the presence of six or seven workers in the depths made digging exceedingly uncomfortable.

Let us take the results in historical order. During the late Stone Age this cave, like so many others in Crete, was used as a dwelling-place. It was extremely fortunate that the one undisturbed stratum in the cave should have contained sherds of the local fabric, as well as those of a type which is common to the whole of Crete. That it was a dwelling-place is indisputable. The vases whose shapes are determinable are cooking-pots, and the bones which were found were those of sheep and oxen. A peculiar style of vase-making, or, rather, a peculiar development, was found. The normal Cretan Neolithic pottery is burnished, decorated with incised lines, and distinguished, like all Neolithic pottery of the Near East, by the presence of tubular handles. At Trapeza it evidently struck the pot-makers that such tubular handles, with the hollows behind showing at each side, gave the impression of nose

made on purely stylistic grounds. It is extremely probable that in this remote part of Crete the Neolithic stage of culture overlapped the beginnings of the Bronze Age. At all events, very few remains of Early Minoan I. date were found and all of them may well have been imported.

But by Early Minoan II. (c. 2500-2300 B.C.) civilisation had spread all over Crete, and to this period must be attributed the very fine seal shown in Fig. 4. It is in ivory and has the shape of a seated monkey. The delicacy with which it is carved excels any examples hitherto found in Crete. Though it is of Cretan manufacture, the Egyptian influence is obvious, and this contact with the outside world is further shown by the ivory head seen in the same photograph. This head is either of Sumerian manufacture or else was made by someone who had studied in Mesopotamia. The type of face, the details of the ears, and the traces of shell inlay for the eyes prove that. The nearest parallels in Crete are to be found nearly 1000 years later in the ivory figures from Palaikastro, one of which is Egyptian, the other a local copy.

To this period, too, we must attribute the bone figurines shown in Fig. 5 (top row). They are obviously a product of the district, for outside Lasithi only one fragmentary example has been found. They are shown naked, except for a split apron over which they fold their hands just like respectable Cretan peasants of to-day. In spite of their squarely cut heads and conventionally indicated features they are a most lively group, whose ancestry can be traced through the roughly shaped figurines in the rows below to the purely natural stone shaped by chance.

Other objects may belong to this or to the succeeding period. The bronzes shown in Fig. 7 are of mixed date. Particularly interesting is one example of which the ivory handle was discovered: the pin-holes in the blade and the handle correspond exactly. The stone vases shown in Figs. 6 and 9 are also difficult to assign to a particular date. Some, particularly those in the top row of Fig. 6, are not only of local stone, but also of a shape peculiar to the district. Both the materials and the shapes of others, however, are common to most parts of Crete, and, except for the cup with a ringed base in Fig. 9, which is unique,

laid in the cave with their possessions, heads to the walls of the cave. When fresh bodies were to be placed there, the previous ones seem to have been swept aside, and this practice, in conjunction with the fairly modern ransacking, causes all attributions to a particular date to be

however, is the obverse of an Egyptian scarab of the early XIIth Dynasty in steatite, which must have been deposited during the latest phase of the cave's use. Quantities of sherds were, of course, found, and it is indicative of the overturning of the contents of the cave that the bottom right-hand lid in Fig. 8 was found in twenty-three fragments, each of which came from a different place and depth in the cave. The lids shown here are somewhat of a mystery, for no vases for them to cover have been found. It has been suggested that they should be turned up the other way, rest on their pedestals, and be considered as fruit-stands or offering-tables. Unfortunately, a number of examples have a convex base to the "pedestal" and could never stand, while the simple linear decoration, as well as the highly finished burnishing, is always on the



FIG. 1. BELIEVED BY CRETAN PEASANTS TO CONTAIN BURIED TREASURE HAUNTED AND GUARDED BY THREE GHOSTLY ARABS: THE HILL OF TRAPEZA, ON WHOSE SLOPES IS SITUATED THE CAVE OF THE SAME NAME, FOUND TO HAVE BEEN RANSACKED BY LOCAL TREASURE-SEEKERS.

side shown, which would be invisible were they to be turned upside down. The only solution is to assume that they covered vessels of perishable materials, such as wooden bowls or gourds.

During the Early Minoan II. period a very distinctive type of pottery arose in East Crete. Its centre was Vasilike, and its peculiarity was a curious mottled surface obtained by means of uneven firing in the oven. Live coals were allowed to touch the clay, causing a black centre and an uneven colouring from yellow through red to black round the core. Examples of this became popular and circulated through Crete. In our district and, so I am told by the Italian excavators, in South Crete, it was imitated locally in paint. Thus, one jug found is of true Vasilike ware, while another one copies the mottling in black and red paint.

As has been said above, the absence of stratification means that arbitrary decisions have had to be taken for the various periods, but there are several vases whose date is certified from elsewhere. Among them are a number of small jugs—the neck decorated with a criss-cross pattern incised—whose object has hitherto been obscure. Fortunately, in the cave was found one example with an impressed inscription on its base, which, among other signs, included the hieroglyph for "libation." These are dated at Khamaizi to Middle Minoan I.

This, in brief, is the result of a few weeks' excavation, which included a new type of pottery, unique seals, stone vases and figurines, as well as imports from other great powers of the ancient world. It is proposed to excavate the settlement, to which the early Bronze Age burials belong, during the coming spring. And when one considers that these results have been obtained at less cost than the excavation of a single hall of a palace in Egypt, one is tempted to believe that further excavation at such a price is worth while, and may add at least a chapter to our knowledge of the first bearers of our European culture.



FIGS. 2 AND 3. "THE WHOLE HILLSIDE IS A HONEYCOMB OF STALACTITES AND STALAGMITES": TYPICAL EXAMPLES OF THESE REMARKABLE FORMATIONS, WHICH ASSISTED THE EXCAVATION OF THE CAVE BY CAUSING IT TO BE VENTILATED BY SMALL CURRENTS OF FRESH AIR.

and eyes, and the result was that they arbitrarily turned the tubular handles into projecting noses, and added eyes and mouth (Fig. 10).

The beginning of the Bronze Age, Early Minoan I., saw the transformation of the cave from a dwelling- to a burial-place. From now onwards the bodies of the dead were

have counterparts on other sites. In a fragmentary condition were found vases of crystal and of Egyptian alabaster, as well as of the variegated stones of East Crete, which weather so badly.

The seal-stones embrace nearly every pattern known in Crete. Some belong to the Early Minoan period. One,

RELICS OF PREHISTORIC CRETE NEAR THE FABLED BIRTH-PLACE OF ZEUS: POTTERY OF UNKNOWN TYPE; BRONZES; AND A UNIQUE IVORY SEAL.

PHOTOGRAPHS BY COURTESY OF MR. J. D. S. PENDLEBURY, F.S.A. (SEE HIS ARTICLE OPPOSITE.)



FIG. 4. AN IVORY SEAL IN THE FORM OF A MONKEY (c. 2500-2300 B.C.), SHOWING EGYPTIAN INFLUENCE; WITH AN IVORY HEAD OF SUMERIAN TYPE.

As Mr. Pendlebury points out in his article opposite, the carving of this monkey seal surpasses in delicacy any other Cretan examples, and it shows Egyptian influence. The ivory head also affords evidence of contact between Crete and other countries. The facial type, and traces of shell inlay for the eyes, prove it either of Sumerian origin or made by a craftsman who had worked in Mesopotamia.



FIG. 5. (LEFT) WITH HANDS FOLDED OVER THEIR SPLIT APRONS JUST LIKE CRETAN PEASANTS OF TO-DAY: BONE FIGURINES (TOP ROW), WITH OTHERS OF ROUGHER SHAPE FROM WHICH THE TYPE WAS DEVELOPED.



FIG. 6. STONE VASES FROM THE CAVE OF TRAPEZA: A GROUP INCLUDING (TOP ROW) SEVEN EXAMPLES MADE OF LOCAL STONE AND OF A SHAPE PECULIAR TO THE DISTRICT.



FIG. 7. BRONZE WEAPONS AND OTHER OBJECTS OF MIXED DATE: A COLLECTION INCLUDING A BLADE WITH PIN-HOLES EXACTLY CORRESPONDING TO THOSE IN AN IVORY HANDLE ALSO FOUND IN THE CAVE.

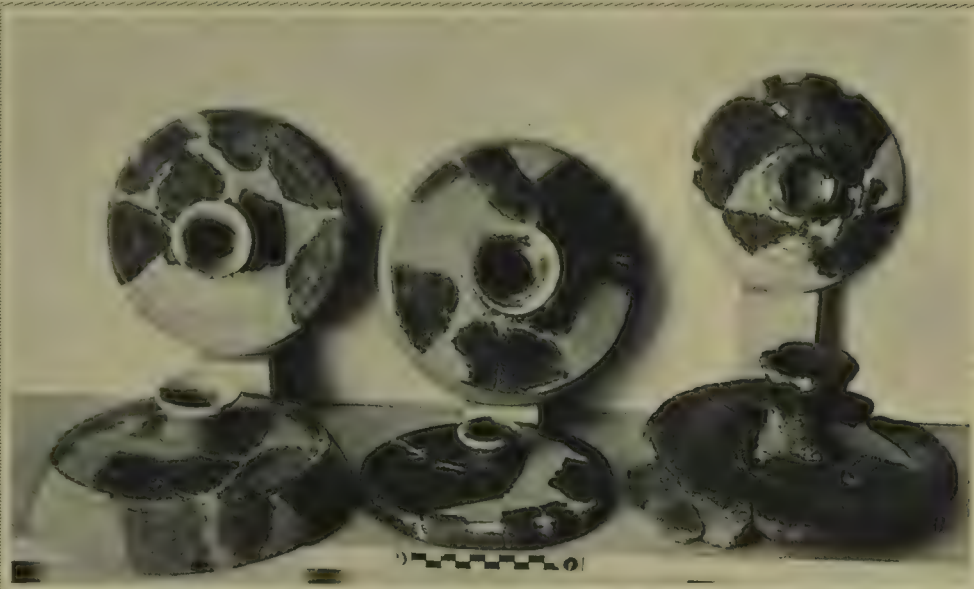


FIG. 8. SOMEWHAT OF A MYSTERY, AS NO VASES FOR THEM TO COVER WERE FOUND: LIDS PIECED TOGETHER FROM SHERDS—THE LOWER RIGHT-HAND ONE FORMED OF 23 SCATTERED FRAGMENTS, PROVING HOW THE CAVE HAD BEEN RANSACKED BY TREASURE-HUNTERS.



FIG. 9. INCLUDING A UNIQUE CUP WITH RINGED BASE (CENTRE, UPPER ROW): A GROUP OF STONE VASES—THE OTHERS OF SHAPES ALREADY KNOWN IN CRETE.

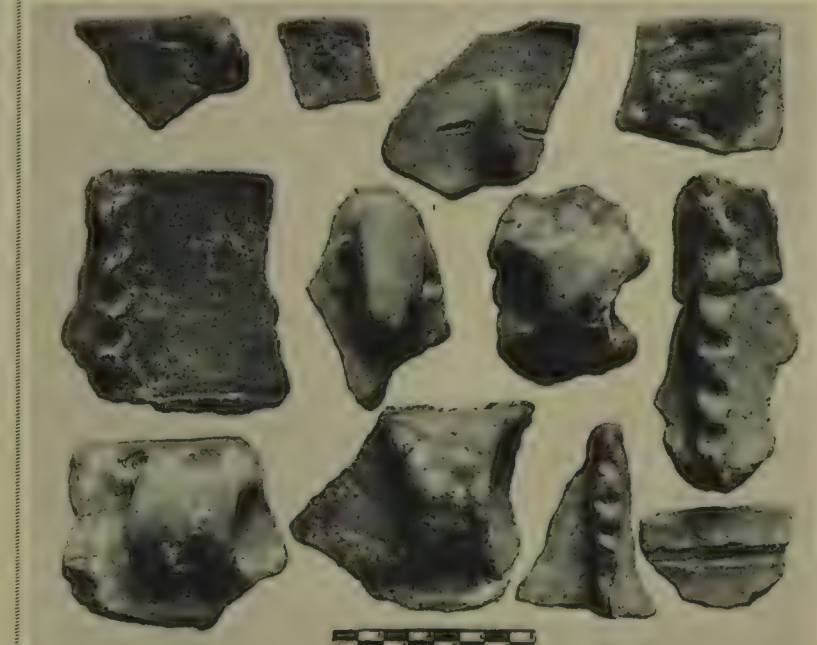


FIG. 10. TUBULAR HANDLES OF VASES TURNED INTO PROJECTING NOSES, WITH THE ADDITION OF EYES AND MOUTH: A DEVELOPMENT OF NEOLITHIC CRETAN POTTERY PECULIAR TO TRAPEZA.

THE above photographs illustrate some of the most interesting objects found by Mr. J. D. S. Pendlebury during his excavations in the Cave of Trapeza, on the hill of that name in Crete, described in his article on the opposite page. As he there recalls, in 1894 Sir Arthur Evans, when visiting this cave, found some fragments of gold leaf, and local peasants, hearing of this discovery, afterwards ransacked the cave in the hope of finding buried treasure. Evidence of the extent to which the soil in the cave was disturbed by the treasure-hunters is afforded, in particular, by one of the vase-lids, pieced together from sherds, illustrated in Fig. 8. The fragments that made up one of these lids—that on the right in the lower row—numbered no fewer than twenty-three, and each of them was found in a different place and depth in the cave.

THE SUPREME STRUGGLE IN SPAIN: THE BATTLE FOR MADRID.



IN WESTERN MADRID DURING THE BATTLE FOR THE CITY: CIVILIANS MOVING FURNITURE (LEFT), AND MEN GOING UP TO A FIELD DRESSING-STATION INDICATED BY A RED CROSS SIGN (CENTRE BACKGROUND); WITH BARRICADES ON EITHER SIDE.



AERIAL WARFARE OVER MADRID: A BIG GOVERNMENT BOMBER BROUGHT DOWN BY GENERAL FRANCO'S FORCES—AND ALLEGED TO BE OF FRENCH MAKE.



DEFENDING MADRID: A GROUP OF GOVERNMENT FIGHTERS, WEARING A GREAT VARIETY OF CLOTHES AND HEADGEAR, BEHIND A CAREFULLY BUILT BARRICADE.

We reproduce here three photographs taken during the fighting for Madrid. The first shows a typical street scene in the western area. Civilians are busy moving furniture; while, on the right, groups of men are going up to a field dressing-station. On the extreme right is a man with his arm in a sling, coming away. On either side of the road are barricades made of paving blocks. Bombardment and food shortage called for the evacuation of the city by the civilian population, and arrangements were accordingly made by the local authorities. At least a third of the population are reported to have left

their houses for new quarters.—Since the fighting began both sides have been prodigal in accusations of foreign aid given to their enemies. The wrecked bomber illustrated above was stated to be of French manufacture.—The third photograph shows a section of the Government defences, with a typical group of the defenders, who have often fought with great bravery in the frequent assaults by General Franco's troops. Superficially, they appear a motley gathering, remarkable for the extreme diversity of their clothing. Their defences, it will be observed, are entirely above ground.

THE DUKE OF BERWICK AND ALBA'S MADRID HOME HIT BY AN INCENDIARY BOMB AND SET ON FIRE.



ONE OF MADRID'S MOST HISTORIC HOUSES REPORTED DAMAGED BY FRANCO'S AIRCRAFT: IN THE GROUNDS OF THE DUKE OF ALBA'S PALACIO DE LIRIA.



GOVERNMENT MILITIAMEN AND ARMED WOMEN IN THE GROUNDS OF THE PALACIO DE LIRIA, WHERE COMMUNIST HEADQUARTERS WERE INSTALLED.



ONE OF THE MULTITUDE OF TREASURES THREATENED WITH DESTRUCTION WHEN THE PALACIO DE LIRIA WAS HIT BY BOMBS: A SUIT OF ARMOUR BEING CLEANED BY A SPANISH FIGHTER.



INSIDE THE PALACIO DE LIRIA, THE EIGHTEENTH-CENTURY RESIDENCE OF THE DUKE OF BERWICK AND ALBA: A MILITIAMAN POLISHING THE FLOORS.



WHERE A COLLECTION SECOND ONLY TO THAT OF THE NATIONAL PALACE IS THOUGHT TO HAVE BEEN DAMAGED: EXAMINING ARMOUR IN THE PALACIO DE LIRIA.

THE Palacio de Liria, the famous seat of the Duke of Alba (or, to give him his full title, the Duke of Berwick and Alba), was reported to have been hit by bombs dropped from aircraft of General Franco's forces on November 17, and to have been set on fire. The contents of the Palace are second only in artistic value to the collections of the National Palace. Later, however, the Duke stated that little damage had been done. It is believed that some of the chief treasures were removed several months ago, including a painting by Titian, armour, tapestry (the gift of Louis XIV.), and part of the archives. The Palace has been used as Communist headquarters since the war started. The Duke is descended from James Fitz-James, the natural son of James Stuart, Duke of York (afterwards James II.), and of Arabella Churchill.

BOOKS OF THE DAY.

WE of the West, who have lived through the last five decades of the Christian era (a little un-Christian, perhaps, in some of its manifestations), may be disposed to question the Victorian poet's dictum—

Better fifty years of Europe than a cycle of Cathay.

On the other hand, it is quite possible that many of the Cathayans themselves, being perhaps ignorant of European history—ancient or modern—and not having found life too pleasant of late years, or the immediate future very promising, might be ready to agree with the jilted hero of "Locksley Hall."

"Howsoever these things be," there is one phase of civilisation in which Cathay can bear comparison with Europe through many cycles of the past, and that is in the department of art and craftsmanship. Within the present year London had a unique opportunity to realise this fact, from concrete and visible evidence arrayed at Burlington House, and now recorded in a large and sumptuously pictured volume entitled "THE CHINESE EXHIBITION." A Commemorative Catalogue of the International Exhibition of Chinese Art, Royal Academy of Arts, November 1935-March 1936. With Coloured Frontispiece and about 350 Monochrome Illustrations (Faber and Faber; £3 3s. net). This magnificent production forms a worthy memorial of a historic occasion. Out of the 160 plates that contain the illustrations, no fewer than 100 represent national treasures of China, reproduction of which has never before been permitted. Each plate is faced by a descriptive note with particulars and dates of the objects shown, and illustrations of inscribed ritual bronzes are accompanied, wherever possible, by a facsimile of the inscription. The volume includes also a revised version of the actual exhibition catalogue, which, for purposes of reference, will be indispensable. The whole work will make an irresistible appeal to all students of Chinese art, as a souvenir for those who were fortunate enough to visit the exhibition, or as a solace to others, and to all as a rich and authoritative source of information.

Not the least valuable feature of the volume is the introduction, giving briefly a general appreciation of Chinese art, its principles and spirit, and its influence on our own craftsmen and our aesthetic ideas. The author's name does not appear on the title-page, but I had not read far before the thought occurred to me—none but a poet who is also a connoisseur of art could write such lucid and felicitous prose; who can it be? Surely, of course, Laurence Binyon. I was right: it was. The author of that universally quoted war poem, "For the Fallen," from which the King read some lines at the British Legion Festival on Armistice Day, here touches with illuminating comment on every form of Chinese artistry. Its intimate effect on English home life is ascribed largely to the Chinese love of nature—flowers, animals, and birds—expressed so abundantly, for example, on cups and saucers and plates, or in other domestic decoration.

Mr. Binyon points out, however, that we were long unaware of any deeper significance in the art of China. "All the while," he writes, "we were content to assume that this efflorescence of design, at once refined and gay, this surpassing sense for exquisite texture in materials, were the possession of a race of craftsmen content only to shape and decorate things of use. . . . If we had inquired, we should have found out that, for the Chinese, painting is the supreme art; and Chinese painting has a far longer tradition than that of any European country. For more than sixteen centuries there has been a continuous succession of gifted artists, and their art has been nourished on thought and religion, has expressed a philosophy of life. . . . Everyone must be struck by the early emergence of landscape as an independent art—no mere background for figures—centuries before it was so conceived in the West. This is no accident; it belongs to a different conception of the universe and man's place in it; to a consciousness of the continuity of all life."

The great Academy show last winter was a partial if not "the onlie begetter" of a fascinating historical outline tracing the steps by which China became known to Europe, namely, "THE QUEST FOR CATHAY." By Brigadier-General Sir Percy Sykes, author of "A History of Persia" and "A History of Exploration." With sixteen Plates, Colour Frontispiece, and nine Maps (A. and C. Black; 15s.). This work is obviously intended for popular consumption, and, if anyone charges the scholarly and much-travelled author with "galloping through history," the answer is that, had he put all he knew into a long, learned, and comprehensive volume, the general reader would probably have passed it by. As it is, we have a lively and picturesque

survey, written to be "understood of the people," well within the compass of 300 pages. Explaining its purpose and scope, Sir Percy writes: "In this book I have not gone into the various journeys and voyages of the explorers in detail. Rather, I have tried to bring out what was of importance and interest; and I have realised that routes sometimes vary according to the seasons, and that meticulous accuracy, even if it were desirable, is unobtainable. . . . In this year which has seen the marvellous exhibition of Chinese Art in London, it may perhaps be considered appropriate that the story of the Quest for Cathay should be told by one who has followed in the footsteps of

is given to the great thirteenth-century Venetian traveller, Marco Polo, "the discoverer of Cathay," whose account of Kubilai Khan's summer palace at Shang-tu (or Chandu) inspired Coleridge's famous fragment beginning—

In Xanadu did Kubla Khan
A stately pleasure-dome decree.

Marco Polo was entranced with the Chinese art of the period. This immense palace of marble and stone, he tells us, had "halls and rooms all gilt and adorned with figures of beasts and birds, and pictures of trees and flowers." Still grander was the palace at the capital, Cambaluc ("a corruption of Khan-baliq, or 'City of the Khan,' the Mongol name for Peking, or Peiping, as it is now called"). Of this palace Marco Polo says: "The inside walls of the halls and rooms are all covered with gold and silver, and on them are painted beautiful pictures of ladies and knights and dragons and beasts and birds and divers other things."

We are reminded also that Columbus (who "desired to reach China by sailing westward and, in his way, fell in with America") was much influenced by Marco Polo's glowing account of Japan (Chip-angu)—somewhat inaccurate, as he did not visit that country. "I have recently been privileged," writes Sir Percy, "to inspect a Latin edition of Marco Polo's great work at the Columbian Library of Seville. It was the private copy of Columbus, and is enriched by frequent annotations in his handwriting. . . . Actually there are notes to most of the chapters, and, as was to be expected, the wealth of the cities of China and Japan in gold, jewels, silk and spices forms the bulk of the annotations. In short, it may confidently be claimed that the description given by Marco Polo of the wealth of China and her silk, the gold and pearls of Japan, and the spices of Java, Sumatra and India, provided the main incentive for Columbus, Vasco da Gama and the Conquistadors."

It was not only in art that China, in our mediæval age, could more than hold her own with Europe. She could give points in shipbuilding to Venice, the maritime city that afterwards "held the gorgeous East in fee," and even devised something like modern watertight compartments. "Marco Polo," we read, "refers to the composition of a fleet in China, and incidentally proves how far ahead the Chinese were of the Europeans in this respect, probably because the Chinese built for ocean voyages, whereas Europeans mainly constructed ships for use in the Mediterranean Sea. He writes: 'The ships upon which the merchants go to India are made of a wood called fir, and of pine. They have a deck. On this deck there are, in most of them, sixty cabins, in each of which a merchant can live comfortably. . . . Some of the bigger ships also have, inside them, thirteen tanks or compartments made of strong boards firmly joined together; thus, if the ship should chance by any accident to spring a leak, then the water falls into the bilge, which is always kept empty, and they stop the leak.'"

Turning now to three books viewing the Far East of to-day from a political standpoint, I find evidence that the fortunes of Europe and "Cathay" have become inextricably intertwined; for upon future events in China and beyond its northern borders, in Manchukuo and Mongolia, it is said, world peace largely depends. The disturbing factor, seems to be Japanese militarism, with its designs on China herself, and its possible collision with the forces of Soviet Russia, not to speak of complications arising from the interests of Western Powers. Recent developments, include the Keelung incident in Formosa, the reported association of Japan with Germany and Italy in order to counteract Communism, and the "sort of war" lately proceeding in the province of Suiyuan. A full and interesting account of Japanese colonisation in Formosa, where the port of Takao is "regarded as a future rival to Hong Kong," occurs in "GODS OF TO-MORROW." The Story of a Journey in Asia and Australasia. By William Teeling. With numerous Illustrations (Lovat Dickson; 12s. 6d.). The author, who had been connected with Empire emigration work in London, was moved by information he received from returning travellers to go and see things for himself in order to study conditions in various parts of the world.

After a year in Canada and six months in Australia, Mr. Teeling continued his tour in New Zealand, Fiji, Papua and New Guinea, Malaya, Indo-China, the Philippines, Southern China, Japan, Manchukuo and Siberia. Incidentally, he gives an interesting character-sketch of China's present leader, Marshal Chiang Kai Shek, describing his ideals and his domestic life. Explaining the purpose of his book, and the meaning of its title, the author writes:

[Continued on page 988.]



ITALY COMMEMORATES THE DATE OF THE APPLICATION OF "SANCTIONS" AGAINST HER: THE TABLET UNVEILED IN ROME RECORDING THE "ENORMOUS INJUSTICE"; SIMILAR TO THOSE PUT UP IN EVERY ITALIAN TOWN.

On November 18, Italy commemorated the anniversary of the application of Sanctions against her by members of the League of Nations with the unveiling of tablets throughout the country with the inscription: "In remembrance of the siege, so that, throughout the centuries, there may remain on record the enormous injustice committed against Italy, to whom the civilisation of all the continents owes so much."

Alexander the Great, of Hsuan-tsang, of Marco Polo, and other great travellers, in Central Asia and neighbouring countries. These journeys have constituted the golden years of my life."

Sir Percy Sykes carries his story of Asiatic travel from the earliest times to the death (at Suchau in 1607) of "the heroic Jesuit," Benedict Goes, whose tomb in the Gobi Desert was discovered in 1931. Naturally, much space



A STRIKING PROOF OF THE EMPIRE'S LOYALTY TO THE CROWN: ACORNS FROM THE ROYAL PARK AT WINDSOR BEING DISPATCHED TO BRITISH APPLICANTS FROM ALL OVER THE WORLD TO BE PLANTED IN COMMEMORATION OF THE CORONATION.

Thousands of acorns from the Royal Park at Windsor are being dispatched overseas as a result of requests from people living all over the Empire. This remarkable scheme, which provides an admirable expression of the loyalty to the throne of Britons all over the world, has been initiated by the Automobile Association, and the work of distribution is being carried out by the Roads Beautifying Association. The planting of oaks is, of course, confined more or less, to the temperate zones. The acorns are free, and priority is given to applications from schools, public authorities, and ex-Service men.

THE DAILY ORDEAL OF MADRID : TERROR AND DESTRUCTION FROM THE AIR.



A BOMB EXPLOSION IN A HOUSE, WHICH IMMEDIATELY AFTERWARDS BURST INTO FLAMES, NEAR THE TOLEDO BRIDGE AT MADRID :
A PHOTOGRAPHER'S DRAMATIC RECORD, TAKEN AT THE RISK OF HIS LIFE, OF A TYPICAL AIR RAID.

Directly Madrid came within range of General Franco's aircraft and artillery, the city was subjected to continual bombardment. Hundreds of people have been killed or wounded, and many fine buildings destroyed. A typical air raid involving, among other localities, the neighbourhood of the Toledo Bridge over the river Manzanares, south-west of the city, was described in "The Times" thus: "Yesterday [November 19] more than 60 heavy projectiles and innumerable leaflets were dropped on the whole Manzanares river frontage." Three medium bombers, escorted by fifteen chasers, were followed by five heavy bombers. "Then rapidly

from the north came ten dove-grey bombers in two arrow-heads of five, followed by ten chasers. They dropped explosives on the whole back area of southern Madrid, from the Senate, behind the National Palace, through the district of the National Theatre, to the Puente de Toledo. While their chaser escort created light smoke clouds, 3000 ft. above the whole of southern Madrid, they were cut off from the west by an impenetrable barrier of coal-black smoke caused by over sixty heavy explosions, under which fires broke out. The rat-rat-tat of machine-guns high in the air told that the Government fighters were out. The bombers turned homeward."

THE HAVOC OF BOMBARDMENT IN A CAPITAL: DEVASTATED MADRID.



THE HAVOC WROUGHT BY GENERAL FRANCO'S BOMBARDMENT OF MADRID: LOFTY BUILDINGS WITH THEIR FAÇADES AND ROOFS DAMAGED, AND THEIR WINDOWS EMPTY OF GLASS; THE BARRICADED STREET BELOW, A CHAOS OF WRECKED TREES AND DÉBRIS.



A NEARER VIEW OF THE SAME SCENE IN MADRID: HOUSES WHICH APPEAR DESERTED; A BARRICADE IN THE STREET BELOW; AND A STREET-LAMP RISING, APPARENTLY UNINJURED, OUT OF THE WRECKAGE.

As we write, the lull in General Franco's air bombardment of Madrid, induced by the advent of wintry weather, has given place to fresh raids. At the same time shelling is reported to continue unabated. Naturally, window glass was the first thing to suffer from the bombardment. It will be observed in the

upper photograph that there is scarcely a window left intact. With winter coming on, bringing snow and intense cold, the empty frames are one of the things that exacerbate the misery of the inhabitants. There should be no shortage of firewood, however, among the wrecked homes of the ill-starred city.

FRANCO'S FIGHT FOR MADRID: BOMBARDED STREETS AND SKIRMISHING.



A MADRID STREET IN A WELL-TO-DO QUARTER AFTER DAYS OF CONTINUOUS BOMBARDMENT: A WRECKED APARTMENT HOUSE AT THE BACK (WITH AN "ARROW" NOTICE INDICATING SHELTERS IN THE CORNER); TREES UPROOTED BY BOMBS; AND A CAVITY FULL OF WATER FROM A BURST MAIN.



THE ATTACK ON MADRID: MEN OF GENERAL FRANCO'S FORCES AT A HURRIEDLY CONSTRUCTED BARRICADE ACROSS THE ILLESCAS ROAD—THE CITY BEING SEEN IN THE DISTANCE; AND TELEGRAPH AND TRAM WIRES STILL INTACT OVERHEAD!

The parts of Madrid which suffered most from the aerial bombardment by General Franco's forces and the shelling appeared to be the wealthy quarters round the Retiro Park, the Puerta del Sol (the centre of the city's life), the Gran Via, and, of course, all the western quarters, which were practically in the fighting line. The Gran Via is in ruins. One big department store is reported as having had all its huge plate-glass windows smashed. Cases have occurred where bombs penetrated into the underground railway. Bursts on the streets played havoc with water-mains, as well as with trees and lamp-posts. Added to these was the

tearing-up of pavement blocks for use in barricades. The effect of shells and bombs hitting the big blocks of flats, which are as numerous in Madrid as in other modern cities, can be imagined. A "Times" correspondent quotes the experience of a witness who, was in the telephone building during a raid. "The great steel and cement skyscraper shivered like a ship struck by a wave when three large bombs struck the earth almost simultaneously in its vicinity, and a shower of smaller incendiary flares descended on the city like diminutive meteors." Incendiary bombs caused fierce fires in many parts of the city.

A SPANISH PORT GENERAL FRANCO THREATENED TO DESTROY: BARCELONA.



BARCELONA AS SEEN FROM THE CABLE RAILWAY: A GENERAL VIEW OF THE PORT WHICH THE BURGOS ADMINISTRATION THREATENED TO BOMBARD IF THE ALLEGED LANDING OF WAR MATERIAL THERE CONTINUED, AT THE SAME TIME ADVISING FOREIGN SHIPS ANCHORED THERE AND RESIDENT FOREIGNERS OR NON-COMBATANTS TO LEAVE.



BARCELONA AS SEEN FROM THE HARBOUR: ANOTHER VIEW OF THE CITY SHOWING, IN THE FOREGROUND, THE PUERTA DE LA PAZ, THE MONUMENT TO COLUMBUS (SEEN ON THE LEFT IN THE UPPER PHOTOGRAPH), AND, BEYOND IT, THE JUNCTION OF THE CALLE DEL MARQUÉS DEL DUERO WITH THE RAMBLA SANTA MONICA.

On November 20 Mr. Eden informed Parliament that the Government had received from the Burgos Administration (that of General Franco) a communication which, after alluding to traffic in arms and war material carried on through Barcelona, went on to say: "The National Government, being resolved to prevent this traffic with every means of war at its disposal, will even go so far, if this were necessary, as to destroy that port, and therefore it warns all foreign ships anchored in that harbour of the desirability of abandoning it in a very short time to avoid consequences or damage which unintentionally might be caused to them." Mr. Eden

stated that the British Ambassador at Hendaye had been instructed to request the "Burgos authorities to guarantee security in certain recommended anchorages at Barcelona, as at Tarragona, Valencia, Alicante, and Cartagena. On the 23rd Mr. Eden made another important statement regarding the Spanish Civil War. He said that so far Britain had not accorded belligerent rights at sea to either side, and in consequence his Majesty's ships would, if necessary, protect British merchant ships on the high seas against interference outside the three-mile limit, but that a Bill would be introduced making conveyance of arms to Spain by British ships illegal.



GREY OWL—FRIEND OF THE BEAVER PEOPLE.
A PAINTING BY SIR JOHN LAVERY, R.A.

"Grey Owl," need it be said, is well known in this country, more especially for his delightful descriptions of the life of his friends among the beaver kind. Some of these appeared in serial form in our pages in 1934, under the title of "The Beaver People." They were subsequently published in his book "Pilgrims of the Wild." A new work by him has just appeared. This is "Tales of an Empty Cabin," which tells the story of the Great North Land and of the men, both Indian and white, who have given it its history.

FROM THE PORTRAIT BY SIR JOHN LAVERY, R.A.; EXHIBITED AT THE ROYAL ACADEMY, 1936



A HISTORIC LANDMARK IN SOUTH AFRICA: THE OLD FORT AT DURBAN, FROM WHICH, IN 1842, DICK KING STARTED ON HIS FAMOUS SIX-HUNDRED-MILE RIDE TO GRAHAMSTOWN, TO BRING HELP TO THE BESIEGED GARRISON—A VIEW SHOWING THE OLD MAGAZINE HOUSE (NOW A MEMORIAL CHAPEL) AND A GUN FROM THE WRECK OF THE "GROSVENOR."

It is an axiom amongst travellers to learn something of the history of places they visit, and to those visiting South Africa the Old Fort grounds within a mile of the centre of Durban will be of unusual interest. This is a landmark famous in South African history, for it was from this point that "Dick" King, a century ago, started out on horseback to secure relief for a beleaguered garrison and accomplished, over almost impassable country, a 600-mile ride in ten days. The Old Fort was first occupied by the famous 27th Regiment

(Inniskillings) in 1842, and, curiously enough, the last detachment to be stationed there, in 1855, was supplied by the same Regiment. The grounds have been tastefully laid out and present a striking scene of quietude within a stone's-throw of a busy city. Colonel G. M. J. Molyneux, D.S.O., V.D., takes a personal interest in and devotes much of his leisure to the upkeep of the grounds and gardens of the Old Fort. In the centre of the site stands the old Magazine House, since converted into a Memorial Chapel; the interior

of the Chapel is panelled in wood, and small metal tablets bear testimony to the memory of those who have deserved well of their country. An interesting relic in the grounds is an old 9-pounder gun recovered from the East Indianman the "Grosvenor," wrecked off the Pondoland coast in 1782 and said to contain a cargo of gold valued at that time at £2,000,000. Apart from its historical interest, Durban to-day is one of the finest and fairest of cities. The main residential area, the Berea, lies along a high ridge overlooking the bay; and

on this ridge beautiful homes nestle in gardens enriched by a wealth of flowers and sub-tropical fruits. Anyone who may be desirous of avoiding the rigours of a winter in our inclement northern weather might well consider a sojourn in the sunny climate of the South African coast, about which the Tourist Bureau in South Africa House, Trafalgar Square, London, W.C.2, will gladly supply the necessary information to meet every individual requirement.—[FROM THE PAINTING BY C. E. TURNER.]

McVITIE & PRICE'S Christmas Specialities

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2/6 per tin



BANQUET CAKE
3-lb. size - 5/6



UNIVERSAL ASSORTED
2/2 per tin

THE ENGLISH SCENE PICTURED: NEWS OF THE WEEK BY PHOTOGRAPHY.



FAST NEW TENDERS TO IMPERIAL AIRWAYS' FLYING-BOATS ON EMPIRE ROUTES:
SOME OF THE 28-M.P.H. LAUNCHES UNDERGOING TRIALS ON SOUTHAMPTON WATER.

Thirty special launches are being built by the British Power Boat Company for Imperial Airways, who will use them as tenders for the new flying-boats which are being put into service on their routes. Each of the new launches has wireless transmitting and receiving apparatus. On occasion, they will be used to keep in touch with flying-boats and help to pilot them. The launches are extremely seaworthy, very easy to handle, and capable of taking heavy tows.



THE HISTORIC PONY-DRAWN BATH-CHAIR USED BY QUEEN VICTORIA: ONE OF THE OBSOLETE CARRIAGES PRESENTED TO THE SCIENCE MUSEUM BY THE KING.

The King has presented to the Science Museum, South Kensington, nine obsolete carriages of the Victorian period. They were kept at Windsor and at Buckingham Palace. They include a Victoria and a pony-drawn bath-chair, both of which were used by Queen Victoria; a dog-cart; a sleigh; a phaeton; a wagonette; a Lonsdale wagonette; a "Russian sociable"; and a carriage of a Norwegian type.



DELIVERING A 40-FT. FAN OF WATER WHICH WOULD BE MOST EFFECTIVE IN GAS DECONTAMINATION: A BRITISH STREET-WASHING MACHINE SOLD TO RUSSIA.

A new type of street-washer, shown by Scammell Lorries, attracted great interest at the Public Health Exhibition held in the Royal Agricultural Hall. One of the machines was purchased by the Soviet Government. It has a variety of uses, apart from service as a street-washer and a water-cart. It can be employed as a fire engine for dealing with small domestic fires, and also for gas decontamination. For this purpose, it delivers a fan of water forty feet high.



NEW HELMETS FOR LONDON FIREMEN: THE CORK AND RUBBER TYPE (LEFT), AND THE BRASS HELMET IT REPLACES.

It was announced recently that a new design for firemen's helmets had been selected by the Royal Fine Arts Commission. It has been used by Shoreditch firemen for nearly a year. It is made of cork and rubber and is a glossy black, with gilt comb, badge and rosettes. It was found that the present brass helmet meant danger of electric shocks to firemen, even though worn with a rubber lining.



ANTI-GAS INSTRUCTION FOR BRITISH SPECIAL CONSTABLES: MEMBERS OF A LONDON DIVISION OF THE FORCE UNDERGOING TRAINING AT BOW STREET POLICE STATION.

Measures for providing protection for the civil population during gas attacks are being taken in hand. It was announced recently that mass production of gas-masks had begun. The above photograph shows special constables of the "E" Division (London) undergoing training in anti-gas drill at Bow Street Police Station. In the foreground is one man in the complete new anti-gas protection uniform, which would also be used in decontamination work.



THE MEMORIAL TABLET WHICH MARKS THE SPOT WHERE KING GEORGE V. LAY IN STATE IN WESTMINSTER HALL.

A tablet has been put down in Westminster Hall to mark the spot where the body of the late King lay in state. The inscription thereon reads: "His Majesty King George the Fifth lay in state here from the twenty-third of January until his burial at Windsor on the twenty-eighth of January nineteen hundred and thirty-six." Recently, the public were admitted to view the new tablet.

THE FOREIGN SCENE PICTURED: NEWS PHOTOGRAPHS FROM ABROAD.



A TURKISH FLEET AT MALTA FOR THE FIRST TIME SINCE 1565: A VISIT MADE AT THE INVITATION OF THE BRITISH ADMIRALTY.

The Turkish fleet, consisting of four destroyers, four submarines, a submarine depot-ship, and the flagship "Yavuz," formerly the German battle-cruiser "Goeben," recently made a six-day stay at Malta at the invitation of the British Admiralty. This was the first time since the siege of Malta in 1565 that a Turkish fleet had been in those waters, and the first time a Turkish fleet had left home waters since the Great War.



THE INVESTITURE OF THE MAHARAJA OF GWALIOR ON HIS COMING OF AGE: THE VICEROY AND LADY LINLITHGOW AT GWALIOR FORT.

The investiture of the Maharaja of Gwalior by the Viceroy, the Marquess of Linlithgow, took place at Gwalior on November 2. The Maharaja succeeded his father in 1925, but, in deference to his wish, waited until he was twenty-one before beginning to rule. During his minority his mother presided over the Council for administering the State. The celebrations were on a magnificent scale and an extensive programme was arranged for the Viceroy.



USED BY 100,000 CARS IN AN ENDLESS STREAM WITHIN TWENTY-FOUR HOURS: THE NEW SAN FRANCISCO-OAKLAND BRIDGE OPENED TO TRAFFIC.

Our readers will remember the page of pictures of the new bridge, 8½ miles long, which joins San Francisco and Oakland, published in our issue dated November 21. This remarkable picture was taken from Yerba Buena Island on the Sunday following the opening, when some 100,000 vehicles crossed the bay by the new bridge between dawn and midnight. The total receipts since the bridge was opened are estimated at over £37,500.



AT THE BRITISH WAR CEMETERY IN JERUSALEM DURING ARMISTICE DAY OBSERVANCE: THE PALESTINE ROYAL COMMISSION (LEFT). The Palestine Royal Commission left London on November 5 and arrived in Jerusalem on November 11. They were able to take part in the Armistice Day ceremonies at the British War Cemetery. On November 13 the members of the Commission made an unofficial tour of Central Palestine and on the 18th held their first public Session.



BLESSING THE FLAG-DRAPED COFFINS AT THE FUNERAL OF THE VICTIMS OF THE SAINT-CHAMAS MUNITIONS EXPLOSION: A SERVICE ATTENDED BY THE FRENCH PRESIDENT.

The explosion of several tons of talite which wrecked the State powder factory at Saint-Chamas, twenty-five miles from Marseilles, on November 17, claimed fifty-one victims and seriously injured many more. The national funeral ceremony took place at Saint-Chamas and was attended by the French President; M. Daladier, Minister for War, and M. Cot, Air Minister. The service was performed by the Bishop of Aix and an address was given by M. Daladier. Afterwards the French President expressed the sympathy of the Government to the bereaved families.



RUSSIAN "AIR INFANTRY" PRACTISING A MASS PARACHUTE DESCENT IN THE REAR OF A HOSTILE FORCE : SOVIET SOLDIERS, DROPPED FROM AEROPLANES, HURRYING INTO FORMATION AFTER DISCARDING THEIR PARACHUTES ; AND OTHERS DESCENDING.

Impressive displays of infantry parachuting from aeroplanes to land behind the enemy's lines were given at the recent Red Army manoeuvres attended by the British military mission. Light field guns and tanks were also dropped from 'planes—the idea being to demonstrate the Soviet Army's most formidable scheme for creating panic in the enemy's rear. Later, it was announced that the same idea was to be

developed by the French Air Arm, and that the parachute companies were to be known as "Air Infantry." Our photograph shows the latest form of this operation in Russia. In the foreground are infantry who have just discarded their parachutes, and are engaged in forming small combat groups. Other troops are seen floating to earth at the back ; while the air transports can also be made out.

IN THE NEWS: PEOPLE AND EVENTS OF THE MOMENT.



THE SOLEMN RE-BURIAL OF THE GREEK ROYALTIES WHO DIED IN EXILE: THE COFFIN OF THE LATE KING CONSTANTINE BEING TAKEN ON BOARD A GREEK CRUISER.

Thirteen years after the death of King Constantine, his remains, with those of his consort, Queen Sophie, and his mother, Queen Olga, were brought to Athens for burial in the soil of his native land. The cruiser "Averoff" carried the coffins from Brindisi, escorted by Greek and Italian destroyers. On November 17 they were put on

GREECE HONOURS MEMBERS OF HER ROYAL FAMILY WHO DIED IN EXILE: THE COFFINS OF KING CONSTANTINE, QUEEN SOPHIE, AND QUEEN OLGA IN ATHENS.

board the "Hydra," in which were King George II. and the Diadoch Paul, and landed at the Piræus. On November 22 the coffins were borne in procession through the streets of Athens, and, later, re-buried in the mausoleum of the Royal Family at Tatol. King Constantine was an uncle of the Duchess of Kent.



CAPTAIN R. V. PEEL.

Appointed Commodore of the Cunard White Star Company's fleet in succession to the late Sir Edgar Britten. Is sixty-one years of age. Joined the Cunard Line in 1900 and has served in the "Lusitania," "Aquitania," and "Mauretania."



SIR HOMEWOOD CRAWFORD.

For nearly forty years, Solicitor to the Corporation, City of London. Died November 17; aged eighty-six. In 1885 elected to the office of City Solicitor. Knighted in 1900 and created a C.V.O. in the New Year Honours of 1924. He belonged to many City Guilds.



ENGAGED TO THE DUKE OF NORFOLK, EARL MARSHAL OF ENGLAND: THE HON. LAVINIA STRUTT.



THE ENGAGEMENT OF THE EARL MARSHAL: THE DUKE OF NORFOLK.

The engagement of the Duke of Norfolk, Premier Duke of England, who, as Earl Marshal, is in charge of the ceremonial arrangements for the Coronation, to the Hon. Lavinia Strutt, was announced on November 23. Miss Strutt is the only daughter of Lord Belper, of Kingston Hall, Derbyshire, by his first marriage.



SIR FITZROY MACLEAN.

Crimean veteran and Chief of his Clan. Died November 22; aged 101. Appointed a Deputy Lieutenant for Argyllshire in 1932. In 1912, entered into possession of Duart Castle, making it the family home after 200 years. Had a distinguished military career.



BRIG-GENERAL R. WHITE.

Distinguished soldier. Died November 19; aged seventy-five. Took the blame for taking into action an important dispatch-box which was captured by the Boers during the Jameson Raid; eventually cleared in Dec. 1930, through a letter in "The Times."



GENERAL FAUPEL.

Appointed German Chargé d'Affaires at the headquarters of the Franco Government at Salamanca. Distinguished soldier who served on Hindenburg's Staff during the Great War. In 1921 reorganised the Argentine Army. Has many Spanish interests.



JOSE PRIMO DE RIVERA.

Executed by a firing squad at Alicante on November 20; aged thirty-six. A son of the late General Primo de Rivera, Dictator of Spain, and a Spanish Fascist Leader. Found guilty, with his brother Miguel, of complicity in the insurrection.



VICE-ADMIRAL S. R. BAILEY.

Appointed President, R.N. College, Greenwich, and Vice-Admiral commanding R.N. War College, in succession to Vice-Admiral R. M. Colvin. Won promotion in the Boxer Rising, 1900. Decorated for his work on Beatty's Staff during the Great War.



SIR G. M. GILLETT.

Recently succeeded Mr. P. Malcolm Stewart as Commissioner for the Special Areas in England and Wales. Summoned to dine with the King during his tour of South Wales. Member of the L.C.C., 1910-22; M.P. for Finsbury, 1923-35.



THE SUICIDE OF THE FRENCH MINISTER OF THE INTERIOR: THE COFFIN OF M. SALENGRO CARRIED INTO THE TOWN HALL AT LILLE.

The suicide of M. Salengro, Minister of the Interior and Mayor of Lille, was the result of a long campaign by certain of his political enemies, who accused him of having deserted to the enemy in 1915. They also alleged that he had been sentenced to death in his absence. Actually, M. Salengro, who was captured while trying to rescue a wounded comrade between the lines,



M. ROGER SALENGRO, FRENCH MINISTER OF THE INTERIOR, A VICTIM OF CALUMNY.

was sent to prison by the Germans for refusing to work for them in a munition factory. A Commission was set up to investigate the charges, and it was found that M. Salengro had never been condemned to death, and that, in fact, he had been acquitted of the charge of desertion in his absence. Thousands of people filed past the body in the Town Hall at Lille.



M. BLUM MAKING HIS FUNERAL ORATION OVER THE COFFIN OF M. SALENGRO: A SPEECH FORESHADOWING STERN MEASURES AGAINST PUBLIC LIBEL.



THE WORLD OF SCIENCE.



BIRDS IN RELATION TO AGRICULTURE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE Royal Society for the Protection of Birds for long years has been fighting an uphill fight to secure our native birds from persecution at the

country so long ago as 1843, while further importations were made in 1888. It was this last, apparently, which gave this bird the firm footing it has now obtained among us.

Of the barn owl, tawny, long- and short-eared owls the fullest appreciation is shown of their immense value as destroyers of rats and mice. And it is to be hoped, if only on this account, that this "portfolio" will be read widely both by farmers and game-keepers. Among the latter, indeed, are to be found their most deadly enemies. We say "among the latter" advisedly, for there are, happily, many who regard owls as their most valuable allies in keeping down rats and mice. But to show the deplorable ignorance of a quite considerable number of keepers, let me cite a case recently published in a farmer's newspaper, wherein was a photograph of a keeper pointing proudly to his six months' bag of "vermin." This included 8 brown owls, 6 French owls—presumably little owls—and 16 "hawks"; besides stoats and weasels, and 16 rats. The "hawks" were probably kestrels and sparrow-hawks. The "brown owls" and the kestrels, between them, would have destroyed during the six months many hundreds of rats and mice. Insane slaughter of this kind is little short of criminal. Not only was it furthering the increase of rats and mice, but it was also a crime against neighbouring landowners, for the damage done by rats alone in this country amounts to several millions of pounds annually. Could folly further go? For some inexplicable reason the barn owl is decreasing in numbers. Hence the leaflet on this bird may do great good by inciting those who have the opportunity to afford it every protection. Some figures given here provide convincing evidence of the wisdom of such protection. In one night, we are told, a pair of barn owls brought no fewer than 27 mice and 4 rats, as well as voles, to their young. In another case, 20 freshly killed rats were found in a barn owl's nesting-hole. It is to be hoped that the Ministry of Agriculture will make further, and strenuous efforts to bring home to keepers and landowners the

fact that the slaughter of owls and kestrels means an inevitable increase in the rats and mice on their estates. It is true that, occasionally, a hen kestrel, with a nest of young to feed, will take



I. THE TAWNY OWL, AN ALLY OF THE FARMER AND GAME-PRESERVER, WHICH STILL MEETS WITH UNMERITED PERSECUTION: A BIRD WHICH DESTROYS LARGE NUMBERS OF RATS AND MICE. Drawings by G. E. Lodge; Reproduced from the Ministry of Agriculture's Advisory Leaflets, by Permission of the Controller of H. M. Stationery Office.

hands of the ignorant. But much of the work that has been, and is being, done escapes the notice of the farmer and gardener, who might be supposed to know well what species are to be encouraged as allies in the destruction of noxious insects and other pests, and what species need to be kept under control. To remedy this, the Ministry of Agriculture and Fisheries have issued a "portfolio" containing some twenty-three leaflets on birds in their relation to agriculture and horticulture. In all, thirty-four species are included. Their plumage, nest, nesting-sites, and eggs are briefly summarised, and a short account is given of the nature of their food.

Only six species are black-listed. The wood pigeon and house sparrow head the list. The starling, "at present," is described as injurious. At one time, indeed, it was welcomed as a great destroyer of noxious insects. But during recent years, for some unexplained reason, its numbers have vastly increased. As a consequence, there has come about a shortage in its normal diet, and so it has taken to eating sprouting grain, and raiding orchards. If, and when, its numbers can be considerably reduced, it will, once again, prove a most useful and valuable bird. One cannot but feel a twinge of regret at finding the bullfinch and the hawfinch on this "Black List," for they are species of great beauty and interest, especially to the ornithologist. But there seems to be no escape from the fact that they are very certainly most undesirable in orchards. And the hawfinch is no less destructive among peas, where it competes with that great egg-stealer, the jay. While we should be sorry to see the carrion-crow exterminated, there can be no question that its place on this "Black List" is justified. The great increase in the number of rooks has also made the name of this species anathema. But in fair numbers they are the farmer's friends. Their evil habits have followed on this increase.

The little owl is the last on this list. If the verdict of the Ministry of Agriculture should lead to its extermination, no tears need be shed, for it is an alien species, most unfortunately introduced into this



THE COMMON BUZZARD: A SPECIES REDUCED TO THE POINT OF EXTINCTION BY SYSTEMATIC PERSECUTION; THOUGH ITS VALUE TO THE LANDOWNER AS A DESTROYER OF RABBITS, RATS AND MICE IS NOW WIDELY RECOGNISED, AND IS STRESSED IN THE MINISTRY OF AGRICULTURE'S COLLECTED LEAFLETS ON BIRDS.



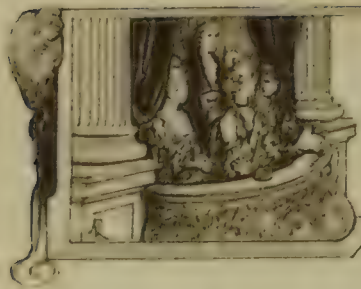
THE LITTLE OWL: ONE OF THE SIX BRITISH SPECIES "BLACK-LISTED" IN THE MINISTRY OF AGRICULTURE'S COLLECTED LEAFLETS—SINCE IT KILLS SMALL BIRDS, AND YOUNG CHICKENS AND PHEASANTS.

pheasant chicks where these are being raised in large numbers. Then only is there an excuse for shooting that particular marauder.

It is indeed good to note that the common buzzard, one of the largest of our hawks, is included among these leaflets as a bird worthy of every encouragement. For long years subjected to a merciless persecution, its numbers became reduced almost to the vanishing point. But owing to a more careful study of its habits its numbers are increasing. Its food comprises rabbits—a very serious pest—rats, mice, voles and snakes, as well as beetles and other insects. A case is cited here of the result of an examination of the crop of one of these birds, and it was found to be full of earwigs; another was stuffed with cockchafers. The result of watching a pair of birds with a nest of young is also given. It showed that in one day nearly a score of rodents of various kinds, as well as a great many beetles, were brought to the nest. The conclusion come to is that "all available evidence shows that the buzzard is a beneficial bird, and one well worthy of careful protection" and that "if its present rate of increase is maintained" it will become a definite asset to agriculture.

Surely the Ministry of Agriculture would achieve a great work if they could prepare a series of leaflets on the birds of the countryside, and especially of those most in need of protection, for circulation in rural schools. Some of the illustrations in this little volume of leaflets are beyond praise, as witness the three shown here by special permission of the Ministry of Agriculture. But some are frankly bad. This fact, however, is apparently recognised, for we are told that they are to be replaced.

Finally, may I suggest that in any re-issue of this work, the papers should be arranged not in the sequence of their publication, but so as to bring "birds of a feather" in close juxtaposition. At present that on the kestrel is at the beginning of the booklet, and the buzzard at the end. The barn owl is separated from the other owls by descriptions of no fewer than eleven other species. The leaflet on nest-boxes for birds might be put at the end of the volume, and not interpolated between the barn owl and the wagtails.



The World of the Kinema.

By MICHAEL ORME.



"THE WHITE ANGEL."

THE unqualified success of Warner Brothers' great biographical picture, "The Story of Louis Pasteur," has undoubtedly influenced the matter as well as the manner of their new excerpt from the pages of real-life drama, "The White Angel" (Tivoli). For, with the same director, Mr. William Dieterle, at the helm, the story of Florence Nightingale is cast in a similar mould to that of its predecessor. Once again a simplicity of statement and a certain measure of austerity distinguish the director's approach to a chapter of history wherein the central character pursues a single-minded course, undeterred by hostility and prejudice. No other treatment could suggest with so much honesty and unencumbered eloquence the urgency of an inspired purpose that fought its battle on behalf of humanity without thought of self-aggrandisement or ultimate reward. It is this quality of high determination which lifts the picture almost to the level of "The Story of Louis Pasteur," and, even where its outlines are momentarily softened by sentiment, restores the balance of a very moving piece of work.

It was, I think, inevitable that Miss Nightingale's career should, in dramatic narrative, have conformed here and there to the legendary and the poetical. For the flame of her brave little lamp, throwing its beam across a world of suffering, quickened imagination into adding to stimulating fact the embroidery of grateful fantasy. Thus it is scarcely possible to tell her story without some concession to the tales that have accumulated or the verses that have been written on the subject

sheltered women, the crying need for reform in the hospitals of that period finds its voice in well-constructed scenes impressively presented. Florence, urged by her kindly parents to follow the destiny of all young ladies of her era—betrothal, marriage, children—gains an insight into the abuses rampant among the untrained, slovenly nurses and the indifference of the doctors. Her vocation once

has been sought, the perils are minimised. For tragedy has universal roots and they are planted in much the same soil the world over. Nor do the more intimate problems of human nature vary fundamentally in the different nations; there are no international barriers to tears. But when our overseas guests desire to laugh, their quest takes on a very different complexion, and counsel becomes a matter not only bristling with difficulties but coloured with apprehension to boot. For humour is of all things the most elusive, the most personal, and, when it comes to international catering, the most definitely divergent quantity in the field of entertainment.

Carrying the argument from the smaller issue of individual experience to the much larger one of kinematic enterprise, this question of humour seems to me one of the major obstacles in the path of the film-makers. I fully realise the size of the hurdle which has not yet been successfully negotiated by our directors and scenario-writers. Yet the hurdle is there, and it has to be taken if our excellent comedians are to win their reward of laughter beyond the frontiers of their own country. I would not for a moment deny the enjoyment to be derived from that particular brand of humour inherent in the work of our leading drolls, nor their capacity for handling a comic situation with buoyancy and zest. Their fun has a racy tang and a schoolboy impudence sure of its response. It is, however, essentially British. What it needs to widen its appeal is witty dialogue, and, in that respect, our comedians have not always had material worthy of their powers. The necessity for drawing into the studios the best writers available becomes even more apparent, for heavy dialogue can clog the wheels of production and handicap the actor to the detriment of all technical polish lavished on a picture. In the silent days a series of funny "stunts" and "gags" sufficed to bring international fame to comedians. The talking-picture, however, has grown up, and the neat, slick dialogue of



"THE WHITE ANGEL," AT THE TIVOLI: FLORENCE NIGHTINGALE (KAY FRANCIS) MAKING THE NIGHTLY ROUND OF THE WARDS AT SCUTARI WHICH EARNED HER THE SOBRIQUET "THE LADY OF THE LAMP."

The story of Florence Nightingale's great work during the Crimean War is told with admirable reticence and good taste in "The White Angel." Drama is not lacking. The struggle between the strong-willed woman and the conventions of mid-Victorian England, of the lonely reformer with the military authorities, is fraught with intense human interest.

recognised, she enters the lists with the fervour of a crusader, calmly confident in her strength to overcome the earlier demands of her home-life and, when the Crimean War reveals the utter lack of an efficient organisation of hospitals and nursing staff, the barriers of political and military opposition. Her campaign of mercy, carried on in the teeth of open animosity and under appalling conditions, has been brought to the screen with a stark and inescapable power. Here, in the welter of neglect, of agony, and inadequate preparation, the whole meaning of the social revolution brought about by Florence Nightingale emerges from the sombre canvases of war and its victims. The nocturnal journey of the lady with the lamp through the endless wards, which owe their cleanliness and order to her unfaltering courage, takes on a symbolical beauty apart from its emotional intention.

The director makes no attempt to seek romance in the urgent business that absorbed Miss Nightingale heart, soul, and mind, though he indicates its possibility in the loyalty of a young war correspondent (portrayed with fine discretion by Mr. Ian Hunter) whose devotion to the heroine has to content itself with the championship of her cause. The chronicle finds its climax in Florence's reception by Queen Victoria, who, having perforce to remain unseen in deference to the rules of censorship, is made to overhear the nurse's *credo* rehearsed before her Majesty's portrait. The device is transparent, but it does not rob Miss Kay Francis of the grave sincerity which is the keynote of her work throughout the film. She draws a very lovely portrait of Miss Nightingale—a portrait with depth and determination beneath its outward serenity. The moment of her confrontation with the horrors of the hospital in the Crimea, her brief recoil and her swift recovery to strength for an almost superhuman task are stamped with an inward truth that only a fine actress can achieve. She moves, an arresting figure always, through the stifling restrictions of Victorian England and the holocaust of war. Carefully cast, with a meticulous regard for its English atmosphere, an excellent company lends conviction to a picture that has been designed with thought, intelligence, and genuine feeling.

THE COMIC SITUATION.

Nearly all of us, I take it, have at one time or another piloted friends from abroad to the theatre or the kinema. At least, if we have not actually undergone the possible sufferings arising from such an act of courtesy, we have encountered that polite silence with which our queries are met after advice has been solicited and given on the subject of the best play or film in town. If serious fare

the Hollywood comedy-writers has taught the public to appreciate a sharper edge to humour, a shrewder wit to carry even slapstick on a swift and rippling current. We have yet to acquire the pace and the brilliancy of the several American comedies which have enchanted London audiences, and, above all, to admit that in their writing lay the secret of their accessibility to the English public. Comic invention, felicitously inspired, there must be, and the comic situation is its indispensable offspring. But to rely on the two of them to provide a full-length picture is to turn the comedian's task into hard labour. It is up to the scenario-writer to lighten it and to lend it the wings of wit.



"A WOMAN REBELS," AT THE CARLTON: KATHARINE HEPBURN AS PAMELA, A GIRL WHO REVOLTS AGAINST THE VICTORIAN IDEA OF WOMAN'S PLACE IN LIFE; WITH HERBERT MARSHALL AS THOMAS LANE, THE YOUNG DIPLOMAT SHE EVENTUALLY MARRIES.



"BULLETS OR BALLOTS," AT THE REGAL: JOHNNY BLAKE (EDWARD G. ROBINSON), A POLICE AGENT WHO BECOMES CHIEF OF AN UNDERWORLD GANG, GIVING VITAL INFORMATION TO THE POLICE CHIEF, THOUGH MORTALLY WOUNDED.

"Bullets or Ballots," besides making full use of the opportunities for developing thrilling situations provided by the "gangster" theme, shows up the evil of the "respectable" public men who support the gangsters.

of Florence Nightingale; nor does such concession lessen her personality. But it does prevent the picture from remaining without compromise on an even plane. It does at times colour the story with a lyrical quality and bring it a few degrees nearer to the fictional. There are episodes—notably those arising from the gratitude of a little drummer-boy nursed back to life by Miss Nightingale, when an overworked doctor had abandoned his case as hopeless—that cling a trifle precariously to the picture's loftier peaks. Yet the picture has a warmth and, withal, an ardent realisation of its subject that might well have escaped from a more impersonal handling, and, on the whole, it steers clear of sentimentality. Such inaccuracies of detail as may be discovered are of little importance. The drama is emotionally sincere, honestly conceived, and illuminated from first to last with the steadfast radiance of a great woman.

The Nightingale household subscribing to the strict conventions of the early 'fifties is admirably suggested. In sharp contrast to the gracious, aimless existence of its

BARRIE'S NEW BIBLICAL PLAY.



THE PRODUCTION OF SIR JAMES BARRIE'S NEW PLAY, "THE BOY DAVID," IN EDINBURGH: THE ARRIVAL OF DAVID (ELISABETH BERGNER) TO CHALLENGE THE GIANT GOLIATH.



DAVID (THE SMALL FIGURE IN THE CENTRE FOREGROUND) BLOWING THE CHALLENGE TO GOLIATH ON HIS HORN: A SCENE FROM THE NEW BARRIE PLAY; WITH SETTINGS BY AUGUSTUS JOHN.



"I KILLED A LION": DAVID (ELISABETH BERGNER; IN THE CENTRE) DESCRIBING HIS ENCOUNTER WITH THE BEAST TO HIS MOTHER, THE WIFE OF JESSE (JEAN CADELL), AND HIS BROTHERS.

Sir James Barrie's long-awaited play, "The Boy David," which had to be postponed for some months owing to the illness of Miss Elisabeth Bergner, was at length produced, on November 21, at the King's Theatre in Edinburgh. It was a great theatrical occasion and proved an immense success. The chief honours in the acting went to Miss Bergner herself as the youthful David and to Mr. Godfrey Tearle as Saul, while memorable performances were given by Sir John Martin Harvey as the prophet Samuel, Miss Jean Cadell as the wife of Jesse, and Mr. Leon Quartermaine as Ophir, one of Saul's captains. The beautiful stage settings were the work of Mr. Augustus John. Although in events the play follows the Biblical narrative, its hero has been described as "a dream David with the elfin quality which Barrie and Bergner have in common." At the end of the first-night performance Miss Bergner was recalled many times before the curtain, and returned thanks on behalf of Sir James Barrie, who was not present. The play is to be produced in London, at His Majesty's Theatre, on December 14.

"PICKWICK" AS AN OPERA.

The unusual interest of a Barrie play based on an episode in the Bible, as illustrated in the adjoining column, finds a parallel in the use of Dickens as a source of operatic material. The new opera, "Pickwick," by Mr. Albert Coates, was produced at Covent Garden on November 20. The curtain rose on Mr. Wardle's carriage, with the horses taken out and the Fat Boy asleep on the box, while the carriage party watched the manoeuvres at Rochester. This opening scene was followed, in rapid succession, by numerous others, including the party at Dingley Dell, the Eatanswill election, and, in conclusion, the wedding breakfast held in Mr. Pickwick's house at Dulwich. The bewildering variety of incident in the book inevitably renders difficult any dramatic cohesion, but the cheerful music and the "authenticity" of the characters combined to produce a pleasing effect. Our readers will doubtless like to compare the scene of Mr. Wardle's house-party with a coloured double-page in our Christmas Number, "Christmas Eve at Dingley Dell," by Frank Reynolds, showing Mr. Pickwick kissing the Old Lady under the mistletoe.



AT THE ROCHESTER MANŒUVRES: MEMBERS OF MR. WARDLE'S PARTY, INCLUDING MR. PICKWICK (WILLIAM PARSONS; EXTREME LEFT) BESIDE THE CARRIAGE—THE OPENING SCENE OF MR. ALBERT COATES'S OPERA.



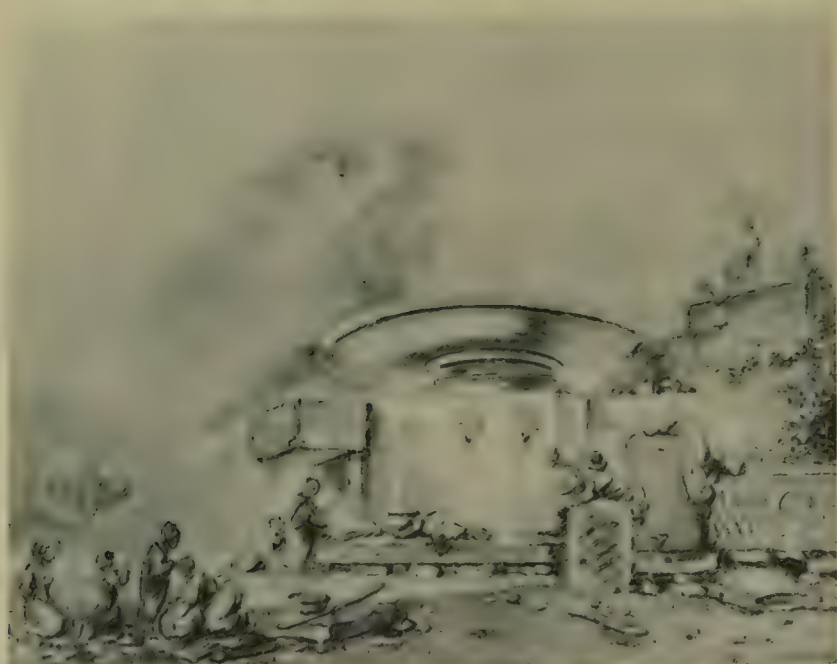
AT MANOR FARM, DINGLEY DELL: MR. WARDLE AND HIS GUESTS DURING THE PARTY—A GROUP IN WHICH MR. PICKWICK (ON THE RIGHT) IS SEEN SEATED NEXT TO THE OLD LADY (SARAH FISCHER).



THE EATANSWILL ELECTION, AS REPRESENTED IN THE OPERA AT COVENT GARDEN: A SLIGHT DIFFERENCE OF OPINION BETWEEN PUGNACIOUS SUPPORTERS OF THE RIVAL "BLUE" AND "BUFF" CANDIDATES.

THE FRANÇOIS COTY SALE: DRAWINGS BY WATTEAU, FRAGONARD, INGRES.

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"LA VASQUE DE PIERRE": A SEPIA WASH DRAWING
BY J. H. FRAGONARD (1732-1806).
(29.1×37.3 cm.)



"LE JET D'EAU": AN INK AND WATER-COLOUR
DRAWING BY HUBERT ROBERT (1733-1808).
(28.5×36.1 cm.)



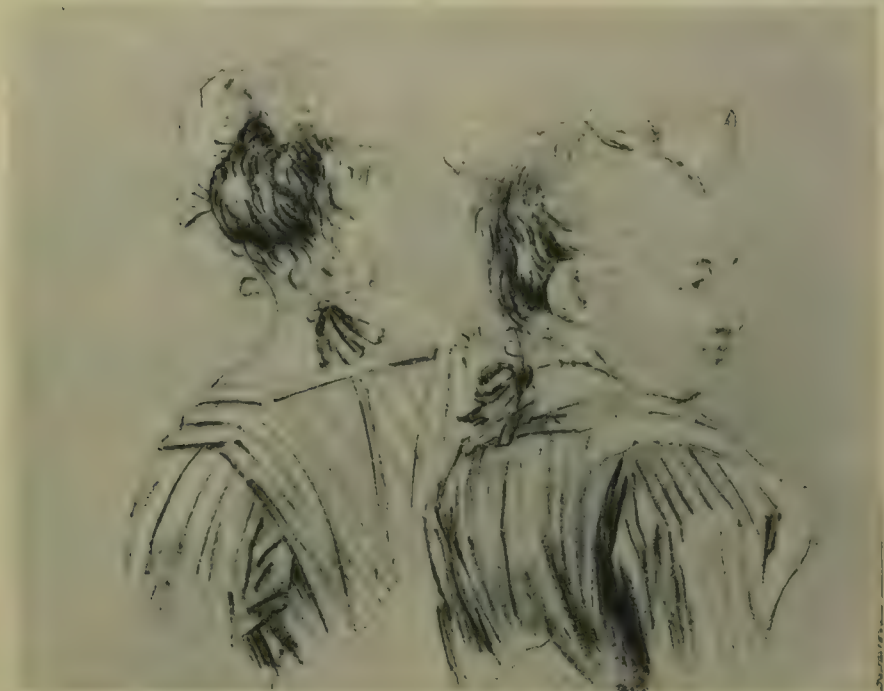
"LA COQUETTE": A PEN AND INK AND WASH
DRAWING BY P. A. BAUDOUIN (1723-1769).
(31.9×23.6 cm.)



"PORTRAIT PRÉSUMÉ DE MADAME DE SENONNES":
A PENCIL DRAWING BY INGRES (1780-1867).
(26.7×19.8 cm.)



"L'AIMABLE MARTINE": A PEN AND INK AND WASH
DRAWING BY P. A. BAUDOUIN.
(31.9×23.5 cm.)



TWO STUDIES ON THE SAME SHEET: DRAWINGS IN BLACK CHALK AND SANGUINE
BY J. A. WATTEAU (1684-1721).
(18.1×22.5 cm.)



TWO STUDIES OF A YOUNG WOMAN: DRAWINGS IN BLACK AND WHITE CHALK
AND SANGUINE BY J. A. WATTEAU.
(23.0×26.3 cm.)

The sale of the famous collections of M. François Coty is arranged for November 30 and December 1. They were on exhibition at the Galerie Charpentier, in the Faubourg St. Honoré, on the preceding days. On this page we illustrate some of the most notable drawings in the collection; while a selection of the paintings is reproduced opposite. The Watteau drawings will

probably interest our readers most. It has been suggested that the studies of the young woman seated was the first conception of the seated woman who is seen with her hand on a man's in the "Assemblée galante," engraved by Le Bas. The Ingres drawing is thought to be the first study, made in Rome in 1813, for the portrait of Madame de Senonnes, now at Nantes.

THE COTY SALE: PAINTINGS BY WATTEAU, GUARDI, REYNOLDS, LARGILLIÈRE.

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"VUE DU GRAND CANAL À VENISE": A CHARACTERISTIC SCENE WITH SANTA MARIA DELLA SALUTE ON THE RIGHT; BY FRANCESCO GUARDI (1712-1793). (34×53 cm.)



"L'ÎLE ENCHANTÉE": ONE OF THE MOST DELIGHTFUL PAINTINGS BY WATTEAU. (44×55 cm.)



"A YOUNG WOMAN."—BY SIR THOMAS LAWRENCE (1769-1830). (50×41 cm.)



"LA BELLE STRASBOURGEOISE." —BY NICOLAS DE LARGILLIÈRE (1656-1746). (106×138 cm.)



"OMIAH THE OTAHTAN": A STUDY BY SIR JOSHUA REYNOLDS (1723-1792). (81×64 cm.)



"LE PIGEONNIER."—BY FRANÇOIS BOUCHER (1703-1770), DATED 1748. (63×78 cm.)



"L'AUORE."—BY J. H. FRAGONARD (1732-1806). (94×130 cm.)

The fate of the pictures in the sale of the famous François Coty collection will evoke widespread interest, since they include several famous works. In the "Île Enchantée" Watteau achieved a supreme expression of the aristocratic idyll, the Elysium of eighteenth-century grands-seigneurs, far removed from the cares of the everyday world and the preoccupations of commonplace people. The foliage of the majestic trees is reflected in the iridescent waters of the river, whose banks are a poetic retreat for elegant serenaders and their companions. On the left a young woman repulses her too audacious gallant, attracting the attention of two lovers who look over their shoulders with expressions of amusement. In the centre a lady with her back to the spectator listens with apparent indifference to the declarations of two swains.

Outside the group are gallants who invite their fair companions to enter the retreat offered by the neighbouring shadows. Equally charming, in quite another vein, is Largillière's painting "La Belle Strasbourgeoise," about which there are no nuances—except perhaps in the smiling serenity of the sitter's expression. Her dress is of an astonishing richness—her wide velvet hat covered with black lace, and gorgeous lace on her fichu and at her wrists. Her corsage is of gold brocade, adorned with rose-coloured ribbons. Her dress is of red silk with a black taffeta apron. The study of the Tahitan was probably done by Sir Joshua Reynolds for the great portrait exhibited at the Royal Academy in 1776, and subsequently in the collection of the Earl of Carlisle.

A PAGE FOR COLLECTORS.

ENGLISH REGENCY FURNITURE.

By FRANK DAVIS.

obviously makes it possible that the pieces date from just the end of the century, and can therefore be admired by all sticklers for that magic period without loss of caste; on the other hand, it is also possible that the man who made these cabinets had a large stock of locks and used them over a long period of years. The point in this case is of not more than academic interest, but a knowledge of Bramah's marks might sometimes be useful in fixing a date with something approaching accuracy. Here is a list of the three types of mark: (1) 1784-98. I (or J) Bramah. Patent. (2) c. 1798-1800. I (or J) Bramah, and a crown—no word "patent." (3) 1800-1860. I (or J) Bramah with or without crown, but with address (14, or 124, Piccadilly). Between 1845 and 1860, the firm was making use of a Down Street address, as well as of Piccadilly.

The original Bramah, by the way, must have been a grand fellow. He was a farmer's son, born at Stainborough, near Barnsley, Yorks, in 1748. He was apprenticed to the village carpenter, and then came up to London, where he worked for a cabinet-maker for a short time, and in due course invented a beer-engine, an hydraulic press, an ever-pointed pencil, and his slider lock. Bramah died in 1814, and not till 1851 did anyone succeed in picking one of his locks. A reward had been offered—£200—to any man who succeeded in picking the lock, relocking it, and leaving it undamaged. An American named Hobbs—otherwise unknown to fame—accepted the challenge, worked hard for sixteen days, opened the lock, but couldn't shut it again, so had to go home without the £200. One more point—the key. Before 1805, the "bit"—i.e., the knob thing—faces a smooth expanse of metal; after 1805, the bit is directly opposite one of the several slots. There seems to be no portrait in existence of this ingenious inventor. He was a prosperous man, and must surely have been painted at some period of his career. It is claimed—though I don't know on what authority—that he was the first to suggest the use of the screw for propelling ships.

Now back to woodwork. The movements of taste keep to certain rules, but it is beyond the wit of man to define those rules. Perhaps the

fifty years of the century. Admitted that a great many more examples would be necessary to produce a complete picture, these three can be said to represent that picture's high-lights.



THERE are still people who are firmly convinced that nothing made after the eighteenth century is worth their attention. Indeed, if you press them closely you can force them to take up the impossible attitude that English cabinet-makers were doing good work during December 1799, but in January 1800 were smitten by a strange disease, a sort of mental astigmatism, which led them into errors of taste their parents would never have condoned. It is true that, as the nineteenth century progressed, design gradually became more clumsy and ornament less graceful, but the movement was very slow and



1. THE BEST ENGLISH STYLE OF TASTE IN FURNITURE PREVAILING AT THE END OF THE EIGHTEENTH CENTURY AND THE BEGINNING OF THE NINETEENTH: ONE OF A PAIR OF MAHOGANY SIDE-TABLES WITH ORMOLU ORNAMENTS—FITTED WITH LOCKS THAT DATE FROM 1798-1800.

Reproduction by Courtesy of Messrs. Amor.

some first-class work was put on the market during the first twenty-five years, which differed in character, but not in quality, from the average best of the previous half-century. The sort of thing I have in mind is the well-proportioned side-table and bookcase shown in Fig. 1—one of a distinguished pair—of mahogany with ormolu mounts. I think most people, seeing this for the first time, would put it down to the years 1805-1825 without feeling inclined to lay down the law with greater exactitude. It is typical of the sort of thing which was in fashion during this period, and owes a good deal—as does much English furniture throughout our history—to current French fashions, though it possesses more gracious curves, and is a trifle less masculine, as it were, than most of the pieces made in Paris when Napoleon was Emperor.

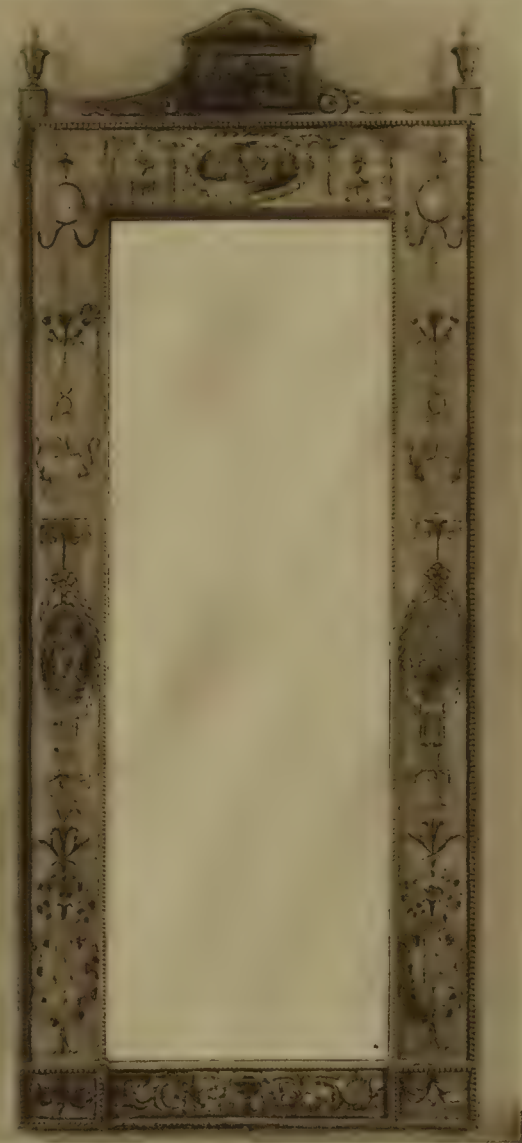
There is, however, one point about it of unusual interest, which is not visible in the photograph. The doors are fitted with Bramah locks, and it so happens that they are of a sort which were only made from about the beginning of 1798 to 1800—i.e., bearing the mark "I. Bramah" and a crown, but without any address, and without the word "patent." This



2. THE BEST FRENCH STYLE OF TASTE IN THE EIGHTEENTH CENTURY: AN EXTREMELY ELEGANT LOUIS XV. COMMODOE WHICH WILL FIGURE IN THE FORTHCOMING DHAINAUT SALE.

Reproduction by Courtesy of Messrs. Sotheby's.

other illustrations on this page mark out pretty well the boundaries between which fashions in furniture made their more or less elegant progress during the last



3. ANOTHER DISTINGUISHED PIECE IN THE BEST ENGLISH TASTE OF THE END OF THE EIGHTEENTH CENTURY: A PAINTED SATINWOOD MIRROR FRAME IN THE STYLE MADE POPULAR BY ADAM.

Reproduction by Courtesy of Messrs. Amor.

The first (Fig. 2) provides the most obvious contrast and resemblance—the fine Louis XV. commode from the Mme. Dhainaut collection, which comes up for sale at Sotheby's on Dec. 10. Compare this with Fig. 1, and you see at once how both belong to a similar tradition, but whereas the French piece, with its delicate marquetry and elaborate curves, achieves the limit of sophistication, the English example is built up on far simpler lines—this is not to say that English work is always less elaborate than French, but that it followed the same fashion as French, for a Napoleonic piece bears the same relation to Louis XV. work as does this Fig. 1.

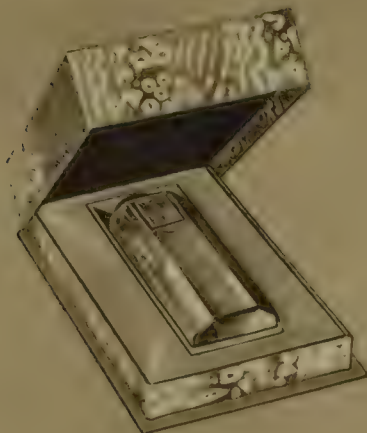
More distinctly English in taste is Fig. 3—painted satinwood in the style made popular by Robert Adam. The obvious borrowings from antique designs are incorporated with extraordinary finesse. Modern house-proud people are inclined to look upon satinwood furniture as too bright in colour, very largely because enormous quantities of it were made fifty or so years ago, and the more it shone the better

people liked it. Actually, satinwood of about 1780-90 has toned down to a beautiful soft gold and is as warm almost as mahogany.



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18/6

XMAS GIFTS



Father Christmas has arrived at Harrods' (Knightsbridge) Toy-Fair, bringing with him the Fairy Princess who guards the Golden Book of Fame, where all small visitors may sign their names; the Elephant looks on and waves his trunk. Boy Scouts, Cowboys, and Red Indians guard the battlements; interspersed are tableaux of well-known Fairy Tales, among them the Frog Prince, Ali Baba and the Forty Thieves—the faces are perfectly modelled. The Quins occupy a very prominent position in the Kingdom of Dolls; in some instances they are accompanied by their doctor and nurse. The Tyrolean dolls portrayed regard them with great amusement; Lady Juliet, with her natural curls and cap, looks on them as formidable rivals. The boys have a section all to themselves; of course there is Meccano, and also railways and Samlo, a new constructional building game. It is easy to assemble and to dismantle, since glue, scissors, or other tools are not required.



A downright Happy Christmas and New Year is our sincere wish to all at home and abroad. Suggestions for conveying the time-honoured wish are portrayed on this and the following pages. It must not be forgotten that among the crackers there is the *Queen Mary*, as well as Donald Duck and his retinue, to say nothing of the Turkey with spreading wings. It is at Debenham and Freebody's, Wigmore Street, that the useful gifts pictured above may be seen. There is an umbrella, just a practical affair that everyone needs; a leopard-skin muff and bag combined, and a black antelope bag. Again, the bag-and-scarf set enriched with a dog has much to be said in its favour; there are many variations on this theme. The Chinese brocade bag is distinctive.

Chilly mortals, as well as those who love things decorative, will welcome a Kozena quilt (sole distributors, Old Bleach Linen), which may be obtained at Harrods, Knightsbridge. Among the manifold advantages is that they are evenly warm, almost weightless, completely porous, and decidedly hygienic, while the colours of the coverings are perfectly lovely. The wool fleece with which they are filled is produced from pure Australian wool, converted by special processes into a fleece of light, loose, and porous fibres. The covering consists of special materials of silk, artificial silk, or locknit.



A visit must be paid to the Sweet Department of Swan and Edgar, Piccadilly, for as Christmas approaches their stocks are inclined to run low. Five shillings is the price of a 4-lb. box of assorted chocolates; they are perfectly delicious and may be regarded as an excellent stand-by during the festive season. Also illustrated is a 5s. party box of sweets; just imagine, there are eight kinds. A box of fudge is ever appreciated by the school-boy. The doll is only 6s. 11d., although she is 22 in. high; she has sleeping eyes, eyelashes, and hair in plaits. Think what pleasure she will give to some small personage when all her world goes wrong. For a boy there is the Ubiida Car set.

Such a simple gift, but ever so useful, is a bottle of Lait Larola (1s. 6d. and 2s. 6d. a bottle). It is endowed with unique cleansing properties; a little should be poured on a pad of cotton-wool and then passed over the face and neck. Furthermore, it tones up the skin. It protects the complexion from the ill effects of the weather. Men are eulogistic concerning the advantages to be derived from it when used before and after shaving.



A constant and pleasant reminder of the donor is a fountain pen, especially when it bears the name of Swan; naturally, it must be accompanied by a Fyne-Poynt Pencil. The pen pictured is the Visofil Swan, the particular feature of which is the large ink capacity and the fact that by removing the small cap at the end of the barrel the ink supply is visible. Filling is carried out by a few depressions of the filling-top, which is made of a special "non-break" material.



This England . . .

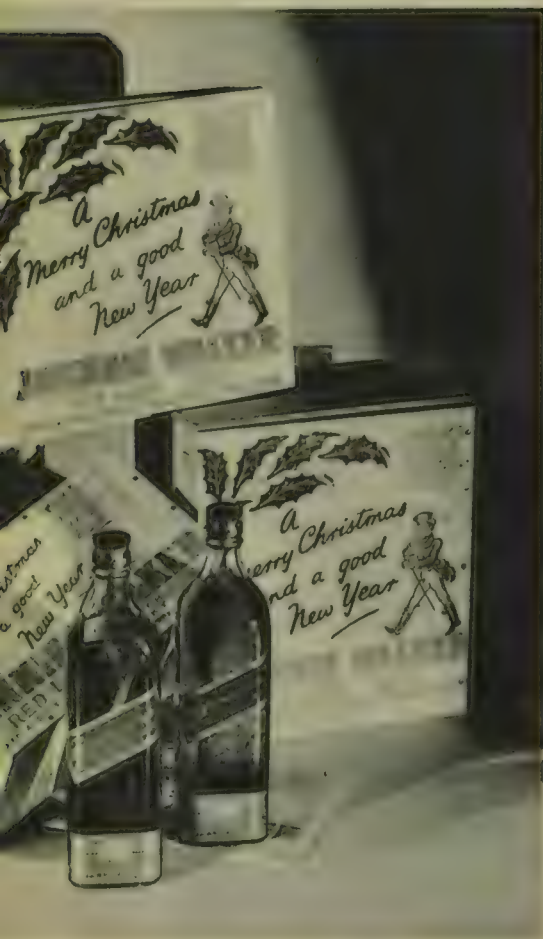


Cornish Cliffs, near Land's End

“THIS happy breed of men, this little world, This precious stone set in a silver sea . . .” A little world, indeed, cut off by tongue and tide from the rest of man, striving to find the best in life, and building an Empire by the way. A heritage of close-held traditions and sound customs—customs that are not consciously historic, that persist rather in our habits of life and recreation. One such that helped this little world to thrive was the barley brew that they found to be good—how many centuries ago? You find it still in Worthington—a mellow, very “traditional” ale.



XMAS GIFTS



Cigarettes are often described as a "safe" Yuletide offering; nevertheless, care must be taken to ascertain just what the recipient really likes. No one can go far wrong with Craven "A." A very ingenious cigarette casket is the Craven "A" Rocker Blotter. It is a really useful Christmas gift and extremely attractive in red, black, and gold. It would look quite at home on any desk or writing bureau, and it makes such an inexpensive present, too! The price is only 4s. 6d., filled with 75 Craven "A" cigarettes—always a good choice because they are so easy on the throat. The cigarettes are kept in the hollow of the blotter, and the top, which forms the lid, opens easily on hinges. To add the final touch of usefulness, there is a device for changing the supply of blotting-paper. A truly delightful gift that any smoker, young or old, would really appreciate.



No one must consider the list of Christmas gifts complete unless it contains an order for several of the "Highland Queen" Postal Packets; they have a decidedly festive appearance which cannot fail to enhance the spirit of goodwill which they convey. The "Highland Queen" Postal Packets consist of strong fibre-board cases, obtainable in either 1-, 2-, or 3-bottle packings, which have been tastefully prepared. On one side there is a panel suitable for the name and address of recipient as well as that of donor, together with the Season's Greetings. It is hoped that the convenience of being able to purchase these packings, which are ready for immediate transmission by post, will appeal to the general public. They are sold by all wine merchants of prestige.

McVitie and Price's specialities have passed the censorship of those who appreciate the importance of biscuits and cakes that are different. The latter are decorated with sugar and snow and other scenes, but it is the cakes themselves that are so delicious and make a direct appeal to young and old alike. They are from three shillings, which is surely exceptionally moderate. Tins of shortbread likewise occupy an important position; there is the Strath tin, as well as the Appin. Dairy Chocolates are a new departure and are warmly welcomed by the nursery folk, as they are as pretty as they are delicious. Emphasis must be laid on the fact that they are sold practically everywhere, and that they are made under perfect hygienic conditions.



As "good wine needs no bush," neither does Grant's Morella Cherry Brandy need words to emphasise its many virtues, which are in complete harmony with the coming festivities. It is an ideal companion for all occasions. Its perfect quality is familiar to all who know a good liqueur, and its reputation extends over a century. Full particulars of the special Grant's Gift Hampers can be obtained from all wine merchants or direct from Thos. Grant and Sons, Maidstone, Kent. The good host or hostess will see that he or she has several bottles in the wine cellar, as it is one of the things that cement friendship.



Most assuredly Christmas would not be Christmas without "Black & White" and "Buchanan's Liqueur"; these are both specially packed for Christmas in 2-, 3-, 6-, or 12-bottle cases. Now a few words must be said about the crackers that form table decorations—the more elaborate ones costing 2s. to 3s. each. A new note is struck in those made of synthetic lace; they are available in the loveliest colourings. Dolls that are reminiscent of Dresden shepherdesses lightly rest against the cracker; it does seem sad that their life is short. Neither must the imposing cakes be overlooked; one slice is missing, hence the ingredients are revealed, but not the presents, as there are strings to pull.



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READY TAILORED
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Nowadays a man coming home on leave can travel from Singapore to Croydon in 10½ days, and even if he arrives with only a few old clothes he can with the help of Austin Reed's be sitting in the stalls in utterly correct evening clothes on the evening of the eleventh.

It is a very great convenience, this Ready for Service Tailoring. Many men have bought their first dinner jacket from Austin Reed's simply because they wanted to save time, and have continued to buy all their evening clothes there after finding that they get first class cut, first class materials and first class workmanship, for less money than they have to pay anywhere else in London.

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London and Principal Cities

XMAS GIFTS



The pleasant habit of "dropping in" on one's friends is perhaps cultivated more at Christmas than at any other time. The hostess who believes in being prepared will see that she has a good supply of biscuits, both sweet and savoury, in her own house, but she also knows how welcome they are as presents. The six decorative tins pictured above are from the well-known firm, Carr and Company, of Carlisle. The tea caddy is an ornament in itself, and costs only 1s. 11d., filled with a new assortment of sweet biscuits. The "Highland" and "Carnation" tins (1s. 6d. each) contain those constant favourites, chocolate biscuits, while the savoury "cocktail snips" are 1s. 7d. Shortbread is always delicious, and here it is appropriately packed in a "Crofter" tin for 2s.



Every Christmas there is the problem of the friend who seems already to possess everything he could possibly want. But there is one present which will always please him, even if several of his friends have had the same idea, and that is cigarettes of a carefully chosen brand. De Reszke have made things easier for the hurried shopper by designing special Christmas wrappers, so that their tins may be bought ready for the post. The sixty "De Reszke Minors" above on the right are two shillings, while the fifty "De Reszke Cork," with a cooling filter tip of pure wool, are half a crown.



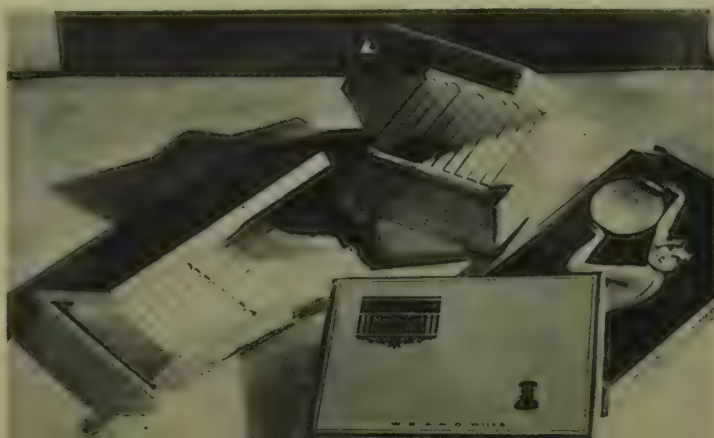
Dances and other Christmas and New Year festivities are thirsty affairs, and there comes a time when a long, non-alcoholic drink is an absolute necessity. Therefore, a gift that is sure to please is a "Presta" beverage; they are beneficial to the health, and do indeed allay thirst. The "Presta" aerated waters and fruit squashes are made from ingredients of the highest quality, and under ideal conditions, at the Apollinaris Company's factories. A new variety is Lemon and Barley, which is bottled both as a squash and in sparkling form. It seems almost unnecessary to add that at least a dozen or two bottles must be sent. They are ever welcome visitors at dances and dinners.

Convey the time-honoured wish with a case of Wm. Grant and Sons Old Highland Whisky is excellent advice, which it is hoped that many will follow. The illustration above shows two bottles of that Fine Old Highland Whisky, "Stand Fast"; it is made by the sole proprietors of the Glenfiddich and Balvenie-Glenlivet Distilleries. Special gift cases containing one, two, three, or six bottles are obtainable, each a welcome present wherever a really excellent Scotch Whisky is appreciated. If any difficulty is experienced in obtaining the same, write to Grant's, Dufftown, Scotland, who will arrange for supplies through the local wine agent.

Tea has become a national institution, and as a present from one woman to another it is as appropriate as a gift of whisky between men. Its various flavours are delicately appreciated by the connoisseurs, who give especial praise to "The Doctor's China Tea." This has a delightful taste with no trace of harshness, and is thus particularly suitable for invalids or those with uncertain digestions. Since Christmas is the time when good food and drink are enjoyed even more than usual, a canister of this tea would be a very welcome present. If any of your friends have not yet cultivated discerning palates, "The Doctor's China Tea" may well be the beginning of a more liberal education in this respect.



There are many gifts which might be acceptable at Christmas-time, but the perfect present is the one which is certain to give pleasure. Cigarettes and cigars cannot fail to be appreciated, and the extensive and attractive range of packings containing their famous brands introduced by W. D. & H. O. Wills for the Christmas season are certain to be in great demand. The beautiful Oak Cabinets which have pleased so many in previous years are again available in many sizes, to contain either "Gold Flake" Special or "Capstan" Special Cigarettes. In cigars Wills offer a selection which should make a wide appeal. The range includes such well-known names as "Embassy," "Eclipse," "Legation," "Ivanhoe," "Rajah," and "Wills' Whiffs," the twelve tin of the last-named being packed in a special Christmas outer covering.



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FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

THE ATTRACTION OF BONUS ISSUES.

TWO recent examples of issues of bonus shares by prominent and successful companies have called attention to a curious feature in the psychology of investors and speculators: namely, their apparent conviction that such issues confer a great benefit on shareholders. Both in the case of *Clan Line Steamers* and *Woolworths*, the announcement of the capitalising of reserves or surpluses by turning part of them into share-capital was followed (or, in the case of *Clan Line*, partly preceded) by a jump in the price of the shares in the market, which advance was subsequently held. Evidently, therefore, both shareholders and the market consider that a real and valuable gift has been presented to the fortunate owners of a stake in these prosperous companies. In actual fact, of course, they are exactly where they were before, because the reserves which have been turned into shares were already their property. If a company—to take a simple example—with an ordinary capital of £100,000 and a reserve fund of £100,000 decides to capitalise the reserve and give away to the shareholders 100,000 new shares, it is simply giving them what is already their own, with this important complication in the problem—that in future the company's net revenue will have to be divided on £200,000 worth of capital instead of on half that amount. No difference whatever will have been made either to the assets of the company or to its earning power. If its net revenue has been £10,000 a year and remains at that figure, the only result will be that in future, instead of getting 10 per cent. on their shares, the holders will receive 5 per cent. on twice as many shares and be exactly where they were. Nevertheless, one can hardly suppose that this practically invariable habit of hailing a bonus issue as a "bull point" is wholly fallacious, for neither the public nor the market is stupid enough to be deluded by a mere will-o'-the-wisp. The explanation usually given is that when directors see their way to carrying out such operations, it must mean that they expect, in future, to be able to pay higher rates of dividend. Which will serve, perhaps, as a rough justification.

ASSETS OR EARNING POWER?

In the course of the many discussions that are now continually arising about the present level of security prices, the opinion was lately expressed by a distinguished accountant that the increased capitalisation, through market values, of industrial equities cannot be justified. He maintained, and with obvious truth, that when a one-pound share is priced in the market at three pounds, that means that, in the opinion of the market, the ordinary capital of the company is worth three times as much as the sum at which it stands in the balance-sheet; and he went on to contend that such higher capitalisation cannot be right, because it is based entirely on earning power, actual or expected, and not on any increase in the value of the assets (except, perhaps, to a small extent, through a rise in replacement cost of materials, etc., included in them). No capitalisation can, in the opinion of this school of thought, be sound unless real tangible assets can be shown as held against it. This concentration on assets is a common doctrine among accountants, and as such is entitled to all respect. Nevertheless, it seems in fact to ignore the true reason why securities are in demand and why one stands higher than another. Surely we only buy shares, or, for that matter, Government securities, because we expect to get an income from them and, incidentally, to be able to sell them if we happen to be in need of money—and this, again, we can only do if somebody else will buy them, which he will only do if he expects to get an income from them. In other words, the only thing which gives value to investments is the earning power behind them, out of which the interest or dividends on them can be paid. The earning power behind Government securities is the taxable capacity of the people, due regard being given to the willingness of the people to pay taxes, which, as certain historical examples have shown, is not always inexhaustible. The earning power behind industrial and commercial shares is, of course, the revenue that the issuing company is able to procure by selling the product that it makes or the service that it sells to the public.

HOW MUCH DO ASSETS COUNT?

It may be contended that no company or public body can be in a position to earn an income unless it has tangible assets in its possession; and there is some truth in this argument. At first sight it would seem

that the British Government can perform this miracle; for the assets which it actually owns are of negligible value as compared with its enormous expenditure and its gigantic debt. But in fact it owns, at least in theory, all the property of all its citizens, having the right, as a matter of constitutional doctrine, to confiscate the whole—if it can do so without provoking revolution. But when one looks at the facts of business life, it is easy to find examples of great organisations which can, or might, earn very handsome revenues without owning much in the way of tangible assets. A popular newspaper, for example, that had built up a great good will with its public, by means of the right kind of news and comments for pleasing the taste of the many-headed, might, if it chose to house itself in hired premises, with hired furniture and fixtures, work with practically no tangible assets except its printing machinery, and even that it might avoid if it decided to farm out its printing, which would be inconvenient but possible. Here the earning power depends entirely on the brains behind the organisation and the hold that the paper has secured on its readers, and, through them, on the belief in its publicity of those who have to choose mediums for advertising.

CAPITALISING A K.C.

Another example of earning power apart from tangible assets is presented by the successful professional man. If we were to capitalise a prominent King's Counsel, possibly making, unless rumour is very wide of the mark, an income of £40,000 a year, he might, if he were joint-stocked by a skilful company promoter, command a capital of, say, three years' purchase, or £120,000, if it were found possible to insure his life and activity for that sum and for a reasonable period. But his tangible assets are his wig and gown. All his earning power is in his brain. On the other hand, looking at the problem from the opposite side of the picture, a company owning tangible assets on which, say, half a million has been spent, and the replacement value of which might be twice as great, would earn no net revenue from them unless it also had at its disposal the right kind of directing efficiency, not only for manufacture, but also for the purchase of materials and for the selling of the product. It is true that in this case, if it were decided to liquidate the concern, the assets would be available for the purpose of realisation. But the claims

(Continued overleaf.)

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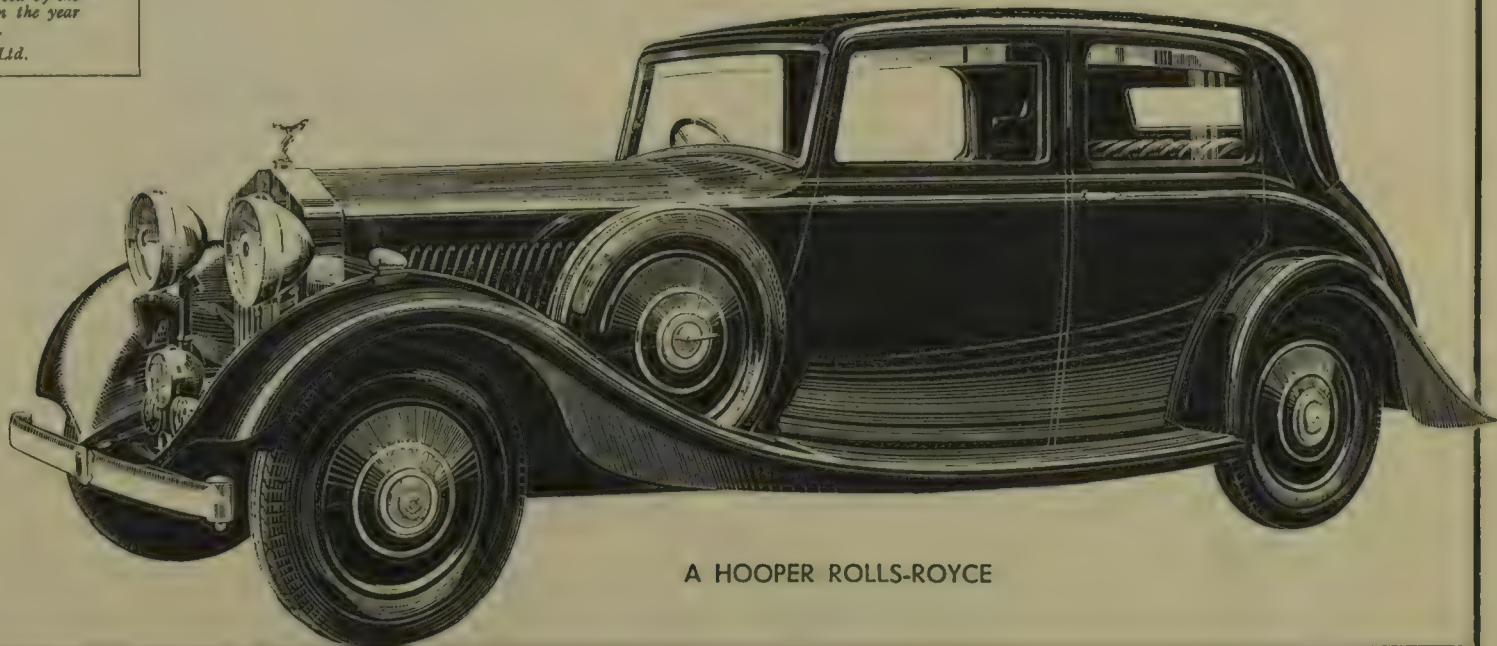
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(Continued.)

of the creditors, of all kinds, would have to be satisfied before the shareholders got any return of their money. Any company that has not been earning a profit is reasonably certain to have contracted heavy liabilities of this kind—a bank overdraft, very carefully secured, we may be sure, and trade debts as far as its credit would stretch. And finally, when the assets came to be realised, it is most probable that they would fetch nothing but a scrap-heap value, in view of the fact that their late owners had not been able to apply them to a profitable use. This doctrine of tangible assets as essential to the success of industrial and commercial undertakings is thus evidently one that can be pushed too far. The opposite doctrine, which also has distinguished accounting authority behind it, seems to have more practical validity. According to it, "the value of a business depends on the men who run it"—they cannot make bricks without straw; but straw or its equivalent can be hired without much difficulty, though the task of finding the right men to organise enterprise and, above all, to supply the necessary driving power, is a much more puzzling problem. All which leads us to the conclusion that the theory that securities are over-capitalised by market quotations, because too high a price is put on their earning power, need not alarm us, as long as the earning power is really there. At the same time, all these cautions and criticisms about the present level of prices have one excellent result—they influence speculators in the direction of caution, and so prevent commitments from becoming too heavy.

BOOKS OF THE DAY.

(Continued from page 964.)

"The whole object of my visit was to find out, not what was going to happen immediately, but to try and take a distant view over many years to come, and see if a far-sighted Eastern policy was not possible in Europe. The gods who will be worshipped in the Far East to-morrow undoubtedly are the gods of self-government. The Asiatic people intend to rule themselves, but they do not necessarily intend to do so by democracy or other Western methods." Among other things, Mr. Teeling makes the rather surprising suggestion that Germany might find scope for her colonial ambitions in the Philippines and in Manchukuo. Of the latter country he says that it "ought to be administered as a mandated territory, and bit by bit Japan is getting bored with this new baby."

The Oriental scene is presented with still more dramatic urgency in "THE FAR EAST COMES NEARER."

By H. Hessel Tiltman. With 24 Illustrations (Jarrolds; 12s. 6d.). The author brings out strongly the significance of the political assassinations in Japan in recent years, and of her claims to the over-lordship of Asia. He discusses every phase of the Far-Eastern ferment, pointing out that the peace of Europe is involved in the gravely threatened peace of Asia, and suggests that the remedy might be found in a new Pacific Conference. Regarding British policy, he emphasises the importance of Anglo-American co-operation, and describes fully the military development of Singapore, "the Gibraltar of the East" and "the keystone of British power in the Pacific." Singapore also figures prominently in a book only just to hand, with which I must deal later, namely, "RETURN TO MALAYA." By R. H. Bruce Lockhart (Putnam; 10s. 6d.).

In "JAPAN'S FEET OF CLAY." By Freda Utley (Faber; 15s.), a theory is worked out, with much documentation and statistical detail, that the Japanese Colossus has the proverbial weakness in his lower extremities. "Japan," we read, "is putting up a big bluff to the world. She started the game of world politics and military aggression with the scantiest of resources, but unless her bluff is soon called she may actually achieve the success which could still easily be prevented. . . . It is the main purpose of this book to destroy a few of the illusions concerning Japan's power, efficiency and culture; to explode the false notions both of her invincibility and of her real purpose." It is contended that Japanese aggression could be checked by economic measures not involving war, and here again stress is laid on the need of collaboration between the British Empire and the United States. The subject of the author's previous book, "Lancashire and the Far East," indicates her point of view, and doubtless explains the considerable space given to Japanese competition in the cotton trade and the conditions of labour in Japan.

In conclusion, I must mention (I regret, with undue brevity) two very attractive books of personal travel in Eastern lands, both by women, unconnected with war and politics. A native of Paris, described as "a practising Buddhist, lady-lama, and the author of 'With Mystics and Magicians in Tibet,'" recounts her strange and often perilous adventures in "TIBETAN JOURNEY." By Alexandra David-Neel. Illustrated (Lane; 12s.). Although religious in tone, this distinctly unusual story does not lack humour. That quality, too, is prominent in another book, that gives entertaining impressions of visits to various places in China, Sumatra, and Japan, namely "A NAVAL WIFE GOES EAST." By Eileen Walker, author of "My Deeds and Misdeeds" (Blackwood; 7s. 6d.). In some respects, through modern facilities of travel, the seafaring life seems to have lost a little of its traditional variety. The old proverb declared—not without a suspicion of envy—that the sailor found a wife in every port. Nowadays, apparently, he finds the same one every time! C. E. B.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

TESTING British cars on Continental routes is now a common method for proving new designs. Rolls-Royce have done this for many years. This year all the new Austin models were tested over a strenuous route in the Swiss Alps before being placed on the production schedule. So the new "Seven," "Ten," "Twelve," "Fourteen" and "Eighteen" saloons covered about 3000 miles over famous Alpine passes, such as the Klausen, St. Gotthard, Furka, Oberalp, and Grimsel. These thoroughly tested the power developed at high altitudes, cooling and induction efficiency on long climbs, and the general stability of each chassis design with long springs of low periodicity, new steering gear, Girling brakes, and low-pressure tyres. Our speed restrictions and easier-gradient roads make motoring simple with the modern high-power-producing engine so that cars seldom can be pushed to make their utmost performance on a test in Great Britain.

Both the E.R.A. cars with which Mr. Raymond Mays obtained his double victory at the Brooklands last meeting for this season were fitted with Armstrong-Siddeley self-changing gears. He won the Brooklands Mountain Championship on a 2-litre E.R.A. at a record speed of 80.84 m.p.h., whilst he also won the Siam Trophy with a 1½-litre E.R.A. at a speed of 77.98 m.p.h. The fitting of this type of gear to Riley, Armstrong-Siddeley, Talbot, and other sporting cars has extended the range of purchasers of these cars, because owners have not to "time" the gear change, which rather puzzled the ordinary driver on handling a high-"revving" engine; now, with the pre-selector gear, anybody can be sure of a perfect silent-gear change at all speeds.

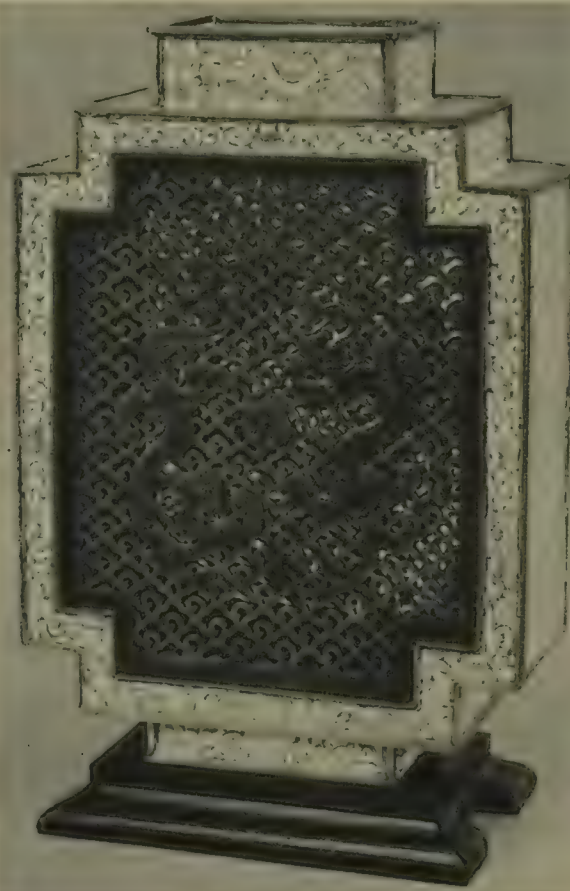
If Vee-eight cylinder engines sell as well as the compliments showered upon them during the recent Motor Exhibition would appear to warrant, we can expect other English manufacturers to follow the example set by the Standard Motor Company, and produce them for 1938. Capt. J. P. Black, of that firm, believes that the market for cars of greater horse-power is expanding, so caters for it with the new Flying Standard Vee-eight saloon. Standard cars also have been selling very well in the East, as the Calcutta agent of this firm reported that during the June quarter the sales of Standard cars in Calcutta and the Province of Bengal topped the list of all makes, including American and Canadian cars.



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NOTES FOR THE NOVEL-READER: FICTION OF THE MONTH.

"**LORDS AND MASTERS**" is a trenchant satire, lively in wit and execution, and a forecast—calculated to make the flesh creep—of the calamity Mr. A. G. Macdonell assumes mankind is heading for. It opens in London. Two wise men stand apart from the opportunist crowd: they are the millionaires, who have become aware Money is not everything, and Power is not everything. The gentle, melancholy Wendelmann appears seldom, but when he does he is a figure of distinction, and it is from consultation with him that his partner, Hanson, advances, an old lion with teeth and claws still formidable, to fall upon the snatch-and-grab financiers.

Here, then, are the lords and masters about whom their women-folk are presumed to revolve. It is, in fact, only old Mrs. Hanson who really sits back and admires. Ruth Collins is Hanson's obedient secretary, but one perceives how much hangs on her loyalty and devotion to him. Elinor, his elder daughter, is caught in the meshes of her passion for a sensual cad, recognising him too late for what he is, and knowing she will go on loving him, as other women have done, to her undoing. Veronica Hanson, very bright and mercurial, crashes into her father's house intoxicated with Hitlerism and with a gigantic

Prussian officer, the typical heavyweight Nazi diplomatist, in tow. The modern girl, the cavalry captains, the complacent rising politician drift about, mercilessly pursued by Mr. Macdonell's agile irony. Then the action begins to gather pace, and moves to the world catastrophe in the final chapter. Not all the wisdom of the elders, nor Hanson's deliberate sacrifice, could save a civilisation that in levity, stupidity, and greed has devised its own destruction.

Nothing could be farther removed from the atmosphere

of "Lords and Masters" than Lord Dunsany's dreaming Irish mountains. It is true you see plainly in "Rory and Bran" that the boy is a simpleton and the dog is a dog. The rogues they meet on their cattle-droving journey saw that, too, and lead them a pretty dance. What they did not see (as we do) was the adventure in the heart of Rory, and the sagacity in the mind of Bran. Take, in Rory's case, the moment—there are many such in this lovely book—when he rides by Slievenamona

imagined nothing; such tawdry objects were not for him; the music of the tinker's violin, the sight of the further peaks all solemn at evening, the mists that closed high valleys against the eye and opened their golden gates to imagination, those were the things for Rory. To some extent he goes for us as an ambassador, from the world that is round us to the world we should like to know more of; often losing himself on the way, and lost for good but for Bran; and yet a link of a sort between us and Roland." And yes; that is what "Rory and Bran" does for us. It opens the golden gates; there is a strain of music, and laughter, and a sigh or two, and we see the heroic vision.

"Honourable Estate," by Vera Brittain, and "Henrietta Condon, M.D.," by Shirley Darbyshire, have this much in common: they both concern themselves with the feminist movement. "Honourable Estate" is a chronicle of the period, which Miss Brittain calls the years of transition, between 1894 and 1930. It is a book without humour, and not always judicious; but it has great emotional force, and it is a masterpiece of special pleading. In the first part we have a Victorian woman's disastrous experiences in the "honourable estate"; unwilling motherhood, frustration, despair. Jane Rutherford died worn out at forty-three, and her fanatical husband ended in an asylum. In the second part the suffrage campaign is in full swing. Ruth Allendyne, a young suffragist, distinguishes herself at Oxford and joins up for nursing service in the Great War. She is sufficiently free from Victorian shackles to take a lover—an American officer killed a few months later—but is left bitterly regretting she had not allowed

herself to bear his child. In the third part she marries the Rutherford's son, who, remembering his parents' misery, is as eager as she that their marriage should be based on equal liberties and mutual understanding. The book closes with Ruth's capture of a Tory seat for the Socialist party, and entry on a political career.

[Contd. overleaf.]



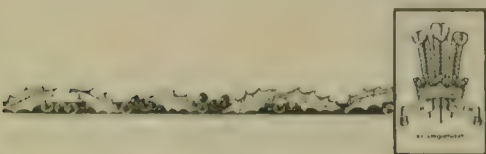
THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: ONE OF THE TWO ST. PAUL PLAQUES—PROBABLY DATING FROM THE MIDDLE OF THE TWELFTH CENTURY; SHOWING THE SAINT BEING LET DOWN FROM THE WALLS OF DAMASCUS IN A BASKET.

It is probable that these two plaques of champlevé enamel on copper-gilt were intended to decorate either an altar-frontal or a reliquary, and that they were made about the middle of the twelfth century. They form part of a series dealing with the lives of SS. Peter and Paul, of which five others have been noted in foreign museums. One represents St. Paul let down in a basket from the walls of Damascus, whilst the other shows him disputing with the Greeks and refuting the Jews. It has been pointed out that the drawing shows certain similarities to the English mural and manuscript drawings and paintings of this period, and it has been suggested that they may be the work of an English artist. On the other hand, it must be admitted that they are technically not far removed from the works of the celebrated school of enamellers which flourished along the banks of the Meuse at this date.

and passes the tinker's donkey and the rags and rubbish in the tinker's cart. "One might have imagined on it the figure of Untidiness herself, hidden by all those cloths and pieces of canvas. . . Rory, as he glanced at it,



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(Continued.)

"Henrietta Condon, M.D.," includes the same time, but goes back further. Henrietta was a veteran physician and a personage in London when the Pankhursts and Annie Kenny were leading their shock troops to the assault. She cited South Australia, where women had had the vote for years: "They got what they wanted there by a sensible practical handling of the situation," declared the indignant old lady. Her story, which is largely drawn from life, is finely told. She had lived in three continents, and savoured friendship and happiness in all of them. Her family migrated to Australia in the pioneering days, settled on a sheep-station, and prospered there. But Henrietta broke away from home before she was out of her teens. She had the gift of healing, and she knew her vocation. Elizabeth Blackwell and Elizabeth Garrett were blazing the trail for women in the medical profession, and primed by their counsel and example, she set off for her training in America. She lived to see her hundredth birthday, and she died where she was born in England. "Henrietta Condon, M.D.," is the portrait of a notable character, whose long life was filled with the romance of courageous achievement.

Hilda Vaughan's "Harvest Home" is a dramatic novel of Welsh life in the eighteenth century. Daniel Hafod and his mother were the despotic rulers of a farm that, lonely and remote, enclosed the passionate conflict of Eilonwy, who loved the sailor cousin dispossessed by the Hafods, and the forces of evil that prevailed in Daniel Hafod's soul. "The gates of hell are three: lust, wrath, and avarice. They destroy the Self," quotes Miss Vaughan from the Bhagavadgita, pointing the stern moral of "Harvest Home."

Miss Magdalen King-Hall's "Maid of Honour" is a spirited historical romance. It starts with one of Queen Elizabeth's descents upon a country house. Anne Verfy, whom she found there, was graciously transported to the Court, to be swept out of it again by a gust of the royal jealousy. Being in disgrace, she was shipped off to Ireland and handed over to a savage chieftain. It was a desperate fate to befall an English gentlewoman; but long before you come to it you will have discovered Anne to be a young person of uncommon courage and resource. She would have fared badly otherwise in the grim castle of the O'Roigs, where her life hung on a thread. The Irish adventure breaks fresh ground in fiction, and Miss King-Hall is to be congratulated on the colour and conviction with which she invests it.

Julian Hall, whom we remember for the insight he showed in "The Senior Commoner," is equally perceptive

in "Two Exiles," a fine, restrained study of a great artist. Marig Kobold, to whom the German stage was closed in 1933, had to master the English language, to adjust herself to the English theatrical world, to lose her homesickness and comfort her sad heart, after she came to London. Mr. Hall is alive to every light and shade of her genius. She, and all his men and women of the theatre, could have found no more sensitive interpreter.

"There is My Heart" unfolds the lives of the Transylvanian peasants, who live more fully than city-bred people have the wit to understand. Mr. Neagle's peasants know all they need to know of the things that matter,

he says, proud to remember what Ulstermen have done in other places than Ireland. (He writes from Chicago.) He does not allow they have ever done anything good in Ireland—England sent them there to split it apart by racial and religious hatred: which is the theme of "Long John Murray," particularised in this narrative of the centuries-old feud between the Murrays and the Santells. It is a brutal story, told with gusto.

We have been waiting for a book in which the perfect murderer should figure; the murderer, that is, who has never been convicted, and never will be. Mr. Shaitana of "Cards on the Table," who enjoyed macabre parties, collected four of these rare killers round a bridge table in his super flat in Park Lane. He sat apart, smiling; he liked to sport with tigers. But one tiger sprang; and there was Shaitana by the fireside with a jewelled stiletto in his heart. Poirot remarks the card-table case is one of the most interesting he has ever come across. All Mrs. Agatha Christie's admirers will agree with him. The new Freeman Wills Crofts story, "Man Overboard!," is very able, though the case for the prosecution in the murder trial looks weak to us. However, an innocent man was found guilty, and his very nice sweetheart called in Inspector French to save him. In Warner Allen's "The Uncounted Hour" the reason why Godric lit a fire on a warm evening is artful, and you will be racily entertained by the house-party. "Mr. Pinkerton Has the Clue," by David Frome, entangles the inquisitive Pinkerton in a queer affair in a queer Bath hotel. He has capital sport ferreting out the assassin.

BOOKS REVIEWED.

- Lords and Masters. By A. G. Macdonell. (Macmillan; 7s. 6d.)
 Rory and Bran. By Lord Dunsany. (Heinemann; 7s. 6d.)
 Honourable Estate. By Vera Brittain. (Gollancz; 8s. 6d.)
 Henrietta Condon, M.D. By Shirley Darbyshire. (Nicholson and Watson; 7s. 6d.)
 Harvest Home. By Hilda Vaughan. (Gollancz; 7s. 6d.)
 Maid of Honour. By Magdalen King-Hall. (Davies; 7s. 6d.)
 Two Exiles. By Julian Hall. (Secker; 7s. 6d.)
 There is My Heart. By Peter Neagle. (Dent; 7s. 6d.)
 Long John Murray. By W. A. S. Douglas. (Faber and Faber; 7s. 6d.)
 Cards on the Table. By Agatha Christie. (Collins; 7s. 6d.)
 Man Overboard! By Freeman Wills Crofts. (Collins; 7s. 6d.)
 The Uncounted Hour. By Warner Allen. (Constable; 7s. 6d.)
 Mr. Pinkerton Has the Clue. By David Frome. (Longmans; 7s. 6d.)



THE "ANIMAL OF THE WEEK" AT THE LONDON ZOO: THE CHAMOIS—NOW BECOMING INCREASINGLY RARE IN ITS NATIVE HAUNTS.

The chamois (or gemse, as it is known in Germany) is an inhabitant of the principal mountain ranges of Southern and Eastern Europe, but is not often exhibited in zoological gardens. It is becoming scarce in most districts, through persecution and the advance of civilisation. In some respects it is intermediate between an antelope and a goat. An interesting feature is that the long winter coat is considerably darker than in the summer, so that the animal shows seasonal variation.

Photograph by F. W. Bond.

the full belly and the glad heart. They have no occasion to addle their brains with books. There by the hearth are birth and love and death, and under the open sky the rich Rumanian earth and the pageant of the seasons.

We could wish Mr. W. A. S. Douglas had a spark of Mr. Neagle's liberal vision. His "Long John Murray" is saturated with political invective. He is an Ulsterman,



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THE WORLD OF MUSIC.

BRITISH OPERA AT COVENT GARDEN.

THE short pre-Christmas season of British opera at Covent Garden has followed close on the season of the Dresden Opera Company, and, being a more or less miscellaneous assembly, collected for the occasion, it was bound to appear at some disadvantage compared with the Dresden company, which is a permanent repertory organisation performing regularly all the year round at the Dresden State Opera House. Nevertheless, the venture, which opened with Moussorgsky's "Boris Godunov," in the Rimsky-Korsakov version, has certain distinct merits. The conductor-in-chief is Mr. Albert Coates; and the producer, Mr. Vladimir Rosing, a talented Russian singer who was well known in London some years ago. Mr. Rosing has very definite ideas of his own about the producing of opera, which he thinks is too artificial and conventional as a rule and lacks dramatic vitality, and this, I understand, is the reason for the somewhat awkward title of the company: namely, the British Music Drama Opera Company.

An undoubted liveliness characterised the production of "Boris," which was well served by the scenery and costumes of Ivan Bilibine; but the Polish scenes of Mr. Hamish Wilson were rather banal in their prettiness, and although they might have legitimately differed in character from the Russian scenes, yet that difference should have in some way harmonised with the others, which it did not. The opera was sung in English, with an all-British cast, but, as is often the case with British opera, the chorus seemed relatively better than the principals. Nevertheless, Mr. Harold Williams, in particular, gave a praiseworthy representation of the extremely exacting part of Boris. His was, indeed, the best performance, for his singing was always in tune, flexible, and musically intelligent; if his voice is rather light for the part, he nevertheless made splendid use of it and his diction was clear throughout, being in this respect a model to the rest of the company. The Marina (Vera de Villiers), the Varlaam and Missail of Messrs. James O'Neill and John L. Lewis, were effective in the famous Inn scene, and the Prince Shouisky of James Topping

was a creditable performance. Under Mr. Coates, the London Symphony Orchestra gave us some excellent playing.

On Friday night took place the first performance of Mr. Albert Coates's opera "Pickwick." It seems strange that no Englishman before Mr. Coates should have thought of finding a libretto in Dickens's comic masterpiece, but it appears that Mr. Coates is the first in the field. It must be admitted that "Pickwick" makes a difficult libretto, because it requires a number of different scenes. Mr. Coates makes three acts of it, but two of the acts contain four scenes each, and the other act three scenes, making a total of eleven scenes. This necessitates waits, and so breaks up the action that the opera suffers from lack of climax. The staging, however, has been very cleverly done, and the breaks between the scenes are reduced to a minimum. The setting and costumes by Mr. Aubrey Hammond are excellent, and some of the scenes are delightful; in particular, the last scene of the second act, which was beautifully lit, was very fine.

The production was also very good, but there is very little singing for the principals, since Mr. Coates has kept very close to the Dickens text and much of the dialogue is in a sense written *parlando*. Mr. Coates cannot escape the criticism that his music is distinctly eclectic, bringing many associations into the mind. Yet he has a light touch at times, and the hand of the expert musician is always evident. One of the best musical bits was an interlude beginning with a trumpet theme treated fugally in a very agreeable and effective way. The music suffers from lack of a distinctive character, and lack of expression. In this respect, the end of Act II. was the most convincing, for here Mr. Coates revealed a vein of Puccini-like musical sentiment which was rather effective.

"Pickwick" must be accounted an interesting venture, and I think that it might be possible to make a remarkable opera on this subject, provided it was treated as a sort of nightmarish Victorian fantasy. But to do this would require a kind of musical W. S. Gilbert, with a biting wit and an unusual vein of fantasy. In Mr. Coates the Russian and Continental musical influences seem to me to be too strong to make him the ideal composer for such a work.

W. J. TURNER.

"YOUNG MADAME CONTI," AT THE SAVOY.

THE authors of this play (it has been adapted by Messrs. Hubert Griffith and Benn W. Levy from the German of Herr Bruno Frank) claim indulgence by describing it as "A Melodrama." This is excessive modesty. The psychology is sound and the characterisation excellent. Miss Constance Cummings, an actress as talented as she is beautiful, plays the rôle of a fashionable Viennese cocotte. The first scene shows her attired in the conventional scarlet dress of an abandoned creature. With revolver in hand she is awaiting the arrival of a man she had thought her lover, but had discovered to be no more than a *soulteneur*. The man enters. She levels her pistol . . . and the curtain falls. Then follows the trial scene. Such scenes have of late been overdone on the stage, but the legal procedure in an Austrian Criminal Court is sufficiently unlike that of Britain and America to escape monotony. The woman at first refuses to say anything in her own defence; until her counsel (played with a nice acidity by Mr. Raymond Huntley) so horrifies her with the picture he draws of her last moments that she decides to fight for her life. Improbable but ingenious, and always entertaining, is this defence of hers. Had time been allowed for reflection, one would have been comfortably sure no Continental jury would have found her guilty. Happily (from the point of view of those who take their pleasure gloatingly), the curtain went up too soon on the Death Cell for this thought to occur. Miss Cummings played this scene, when her nerve goes as her funeral bell tolls, with real power. It would be unfair to describe the last scene in detail. Enough to hint it was of the "Thank heaven, it was only a dream" brand of drama; yet with a curtain that had the biggest surprise of any play for years. The characterisation gives almost every actor a chance to capture the spotlight, if only for a moment. Mr. Phillip Leaver plays the conceited sort of actor he would hate to meet in Charing Cross Road. But all parts are perfectly acted, and most praise must go to Miss Constance Cummings for her gift of immobility when the drama demands no more from her.



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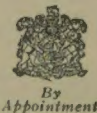
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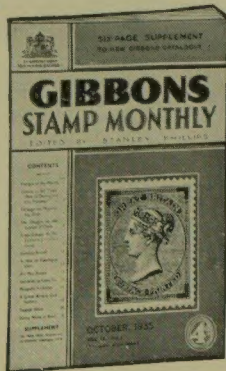
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THE King Edward VIII. stamps are now available in booklet form. The first of the booklets was the blue-covered 2s. numbered 354. There is a large supply of the King George booklets to be used up before the King Edward VIII. booklets are in general use. There has been a great run on the first Edward VIII. stamps of Great Britain overprinted for use in the British post offices in Morocco. Eleven varieties of these have appeared.



"MOROCCO
AGENCIES" OVER-
PRINTED FOR
USE IN BRITISH
POST OFFICES
IN MOROCCO.

Rumania has just had its first Maritime Exhibition, and the event brings us three new stamps, adding to the already extensive "postage-stamp navy." They are printed by photo-gravure. The subjects are: 1 lei violet, the submarine *Delfinul*; 3 lei blue, the brig *Mircea*; and 6 lei carmine, a modern liner.

Five stamps from New Zealand tell of the Dominion's resources, and mark the fourteenth Congress of Chambers of Commerce of the Empire, which met in Wellington. The scenes represent: ½d. green, transporting bales of wool; 1d. scarlet, a butter factory; 2½d. blue, flock of sheep; 4d. purple, fruit-growing; 6d. brown, unloading British imports.

Guatemala appears to be finding its photo-gravure stamps popular; two new ones are to hand this month. The ½ centavo green and violet-blue depicts the National Printing Works (where the stamps are not printed). A 5 centavos blue and brown has a small map of this Central American Republic.



NEW ZEALAND: SHEEP-FARMING.



SWITZERLAND:
THE SEEALP LAKE
AND THE SANTIS.

No country has more steadfastly or more successfully used its stamps as an expression of a nation's artistic ideals than Switzerland. The designs of Swiss stamps for ninety years are genuinely artistic in conception, and for the most part the stamps are consistently well printed. The latest general issue is scenic, and gives Karl Bickel scope for some exquisite little engravings of the grandeur of the mountains. Bickel, gifted in many branches of art, is at his best in engraving on copper, and this series has given him the opportunity of showing how he can convey the majesty of Pilatus in less than a square inch. He has done the same for the Castle of Chillon with the Dents du Midi, Lauterbrunnen with the Staubbach, the Rhone Glacier, the Klus River in the Juras, and the Seealp Lake with the Santis.

The twelfth-century cathedral of Ribe, an old town of Jutland, figures on a new 30-ore blue stamp, printed from recess-plates. This is one of a series marking the fourth centenary of the Church Reformation in Denmark. Other values have borne a portrait of the Nikolai Church at Copenhagen.



DENMARK: THE TWELFTH-
CENTURY CATHEDRAL AT
RIBE.



PANAMA:
AN OVERPRINT OF
PABLO AROSEMENA.

We are accustomed in stamp-collecting to the obliteration of portraits by overprints. A president or ruler is overthrown and the new régime orders a black-out of his picture on stamps. It is rare for a portrait to be added to a stamp as it is on two stamps just received from the Republic of Panama. The portrait is of Pablo Arosemena, and is struck on the 24 c. brown and 50 c. orange, in honour of his centenary.

The Ivory Coast has not hitherto had such an interesting group of designs as is presented in the new series of 24 denominations just to hand. Although there are so many values there are but four designs. The first is a striking portrait of a Baulé woman; the second depicts the Mosque de Bobo-Dioulasso; the third a coastal scene; and the last shows natives at the falls of the Comoe River.



IVORY COAST:
A BAULÉ LADY.

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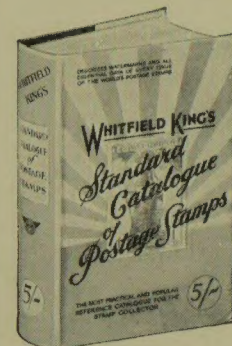
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